



*View of the Island of Toplans, and the
Tomb of J. J. Rousseau in the Garden
of Ermenouville.*

1042.6.1.

AN
ESSAY
ON
LANDSCAPE;

OR,
ON THE MEANS OF
IMPROVING AND EMBELLISHING THE
COUNTRY ROUND OUR HABITATIONS.

Translated from the French of
R. L. GERARDIN *Victé* D'ERMENONVILLE.

A HAPPY RURAL SEAT OF VARIOUS VIEW.
Milton.

L O N D O N :
PRINTED FOR J. DODSLEY, PALL-MALL.

M.DCC,LXXXIII.

3

10 July

P R E F A C E,

B Y T H E

T R A N S L A T O R.

WHEN we meet with an author who unfolds some idea, which we have locked upon with complacency in our own minds, we are always ready to give him his due praise.—“ This man thinks as I do,” says Swift, “ he must certainly be a “ man of sense.” The translator of the following tract *, does not know whe-

* Published at Paris 1777.

ther he ought to attribute to this influence the pleasure which it gave him, or whether it may not be sufficient to account for some little partiality to M. d'Ermenonville's essay, that it embraces the widest view of the subject, and is full of the most insinuating eloquence—that it is wrote by the *friend of Rousseau*, and from scenes * which realize some of its most beautiful descriptions.

The translator is very sensible how faintly this image will be reflected in a *copy*; but he was desirous of imparting the pleasure which he had

* Ermenonville, the seat of the author, and the last retirement of J. J. Rousseau! Whoever has read the *Verger de Clarens*, and the sublime pictures of Switzerland in the *Nouvelle Heloise*, will not wonder at the mention of Rousseau in this place.

received,

received, to those who do not read French with facility; and he wished in some degree to naturalize a foreigner, who seemed worthy to instruct us in an art over which we had claimed a kind of *sovereignty*—It was the only *concession* he was willing to add to those already made.

With the utmost respect for many works upon this subject in our own language, the translator owns he has sometimes been overawed by the systematical form in which it was treated. He has thought, that if the matter were considered more simply, it might be capable of more extension; and has been ready to say with Mr. Gray, in one of his letters, “I have no magical skill in planting roses — I am “no conjurer in these things.”

The nature of M. d'Ermenonville's plan appears from the title which he has chosen: and he takes the first opportunity of declaring, that he does not mean to treat of Chinese, Cochinchinese, or English gardens; of parks, farms, or rides; but of landscape in general.

Nothing is more common than to see in the environs of Paris, or even within its walls, an acre, or an acre and a half of ground, in which are introduced a shrubbery, a serpentine river, a bridge, a temple, an hermitage, and a dairy: and as some little errors and superfluities will creep into the best receipt, a windmill has been introduced, in sight of Montmartre, where there are nine, and a *prison*, to express the *sublime melancholy* of the English nation.

These are not the "Elysiums of Kent:" but finished as our style of gardening is at this time, it has not entirely lost the Gothic air of its ancestors. We still "take pleasure in "a certain degree of trimness," we enclose where it is not necessary, we crowd our buildings upon one another, and fritter every thing into small parts.

Many of our most celebrated gardens have been found to make very indifferent pictures; and this not merely from the neatness of the turf, which the painter happily has it in his power to alter with a stroke of his pencil; but from the real want of picturesque principles in the composition.

But these are the errors of *routine*, or ambitious ornament, which may

well be excused in our first attempts, and must always be expected in the general practice. There are not wanting instances in which the magick of poetry, and classical enthusiasm *, has been superadded to the finest forms of nature ; where the more usual ones have received the richest and justest improvement ; and others, where the barren heath and swampy common have acquired all the characters of Ruysdaal and Berghem.

In Mr. Mason's very beautiful poem, " The English Garden," he introduces his friend speaking to him from the

* This may now and then have been carried too far, as in some of the pastorals of the excellent Gessner, which one must be a good heathen to relish.—Such of our gardens as are marked by the poetical spirit, show their superiority.

mountains

mountains of Cumberland, and almost reproaching him for an art,

That ill can mimic ev'n the humblest charm
Of all majestic nature——

—— far rather then
Confess her scanty pow'r, correct, controul.

But M. de Ermenoville and Mr. Mason do more; they compose, they create—They will not even refuse a ray of comfort to the unfortunate improver, who may happen to be situated in the fens of Lincolnshire; and if he can but give up his favourite prospect of the minster, will surround him with woods, and turn his ditches into *dingles*.

The viscount has aimed more particularly to “join beauty with utility;” and, considering their philosophical union, it is strange that they should be so often at war with each

other. He has carried his views into the country at large, and has wished to give shade to the traveller, and convenience to the cottager*. He has dared to reprobate the superb *allees*, and cheerless plains of France †, and, denying the law laid down by Sir William Chambers, has even contended that a road need not be strait.

To drain the marsh, and turn its waters into a river, to open the woods, to plant trees where they are wanting, and to place buildings in the most

* In England, by a late act of parliament against shade, our turnpike roads are made to carry desolation with them wherever they go. We have another against light, by which our cottages are turned into dungeons.

† France has some of the noblest subjects for painting and gardening, but its vast fallows disgust the eye of the stranger.

convenient situations, would seem to be almost the first work of man in every new country—and this is landscape. But the pride of art is not content; we level the woods with the ground, or force our way through them with the rule and line; we use our power in opposing and destroying, and congratulate ourselves upon every new triumph over nature. Brought together for the purpose of society, in one place we stifle our neighbours, and in another erect mounds against them; and, in truth, are much more concerned to defend our property, than to improve, or adorn it. The geometrician is often anterior to the poet, and almost always to the painter: and if the generality of us admire nature mechanically, we scarcely know that we do,
till

till we see her reflected in these two charming imitations.

Mr. Walpole, with his usual elegance and precision, has traced the history of *modern English gardening*, which, by a happy concurrence of circumstances, seems to have been hastily introducing itself about the time of Kent. This gentleman had passed some years in Italy, and there were always in the neighbourhood of Rome a few *vineyards*, (as they were called — the *suburbanæ* of the ancients) which might serve to awaken the thoughts of a man of genius. Lord Burlington, who was his patron, has shewn at Chiswick that he himself brought something more than architecture from that country.

Kent was both architect and painter; and one would imagine that these two

professions were never united before, or we could not have been so long in finding our way to the most simple thing in the world; the making the country as agreeable as is possible about our habitations*. But till this æra, nothing could be slower than our progress. The *heath* of Lord Bacon has scarcely any wildness in it, but the name. Sir William Temple gave up his Chinese irregularity in despair; and even so late as Mr. Pope, the olivory of Alcinous was called the most beautiful

* This may be too general an expression to apply to any species of gardening, however it may suit the intention of the following Essay: but if we can lose without regret the *thatched* cottage, and the old pollard at the door, or see with indifference our hedge-rows mutilated, and our woods felled, while we are *clumping* a few broomsticks within a paltry enclosure—we are certainly *no more* than gardeners.

plan

plan † which could be imagined—but he soon redeemed this opinion by his own garden. Stowe, and others of

† As a fruit-garden, it was certainly much more beautiful than the vast *manufactories* we have at present, which we are obliged to hide with all possible care. We have cut off the unfortunate source of our errors (see Mr. Walpole) and left it to itself. It is the same that it was two thousand years ago; and the love of order is so obstinate upon this original spot, that we may almost say it is natural. The vines and fig-trees of the ancients, though they might be ranged in a square, or a quin-cunx, the orchards of our own country, or even the neat little plot of the vicarage, will with difficulty be thought disagreeable objects. But this is by no means the case with regard to the manufactories above mentioned.—And it were to be wished, that some adventurer in this art would, either among the walls of a *ruined abbey*, or within the circle of a *broken amphitheatre*, restore to the regions of landscape a spot which must ever be regretted.

equal

equal merit, succeeded; and in later times, the numerous grounds of this kind, which are dispersed over the whole island, have rendered it the delight of European travellers*. But let us be satisfied with the honour of having first reduced this art to practice, and not deny that it may have existed in the imagination of others. Mr. Walpole finds the first ideas of English

* Yet the lovers of landscape (who are fewer in number than the admirers of art) if they could recall the time of our Henrys and Edwards, might hesitate in their choice; they might be induced to give up our exotic plantations for the oaks and beeches which have been destroyed; and they would be happy to exchange our "flaring red brick," and pert decoration, for the old castle of the baron, though he could not see out of it himself.

gar-

gardening in Milton ; but surely they are to be found in the poets of other times, and other countries—from Homer, to Tasso ; from the grotto of Calypso, to the palace of Armida. It might even be supposed, by a commentator fond of fixing an imitation, that Milton had the following stanza of the Jerusalem in his eye—he was not averse to the Italian school.

In lieto aspetto il bel giardin s'aperse ;
 Acque stagnanti, mobili cristalli,
 Fior vari, e varie piante, herbe diverse,
 Apriche collinette, ombrose valli,
 Selve, e spelonche in una vista offerse.
 E quel, che'l bello, e'l caro accresce a l'opre,
 L'arte, che tutto fà, nulla si scopre.

Gieruf. Lib. C. xvi.

The garden then unfolds a beauteous scene,
 With flowers adorn'd, and ever-living green :
 There

There silver lakes reflect the beaming day,
Here crystal streams in gurgling fountains
play :

Cool vales descend, and sunny hills arise,
And woods, and rocks, and grottos strike the
eyes.

Art show'd her utmost pow'r ; but art con-
ceal'd——

HOOLE.

And the fifty-fifth, fifty-sixth, and
fifty-seventh stanzas of the fifteenth
book.

Spenser has followed this passage
so closely, that, in some respects, his
translation is more literal than Mr.
Hoole's.

The painted flowres, the trees up-shooting
hye,

The dales for shade, the hills for breathing
space,

The trembling groves, the chrystall running
by,

And

And that which all faire workes doth most
aggrace,
The art which all this wrought, appeared in
no place.

SPENSER'S *Bowre of Blifs*, F. Q.
b. ii. c. 12.

Before Tasso, Petrarch had described his Valclusa, Ariosto a paradise, and Marino a Cyprus.

But Milton's memory was stored with the riches of all ages, and of all climes—he was himself passionately fond of the country, and the more, as he was more removed from the enjoyment of it*: so that he seems

* An eminent French lawyer, who was confined by his business to Paris, amused himself with collecting from the classics all the passages which relate to a country life. This collection was published after his death.

to have wrote the descriptions of Paradise, and the incomparable Allegro and Penferoso, with an extraordinary degree of enthusiasm.

Mr. Harris, in his Philological Enquiries, has some quotations, to our present purpose, from what he calls the dark periods, in which taste is often thought to have been lost, and particularly from Sannazarius*; whose villa near Naples is described, in his epigrams and other poems, as a southern Mount Edgecumbe. He was so fond of it, that when it was demolished by the Imperialists, this event is supposed to have hastened his end.

* Long before this, the Roman de la Rose had many *general* beauties of the kind here spoken of. It is remarkable, that these passages lose more than any others, in passing through the hands of Chaucer.

b

But

But dark as these periods were to us, they were the enlightened ones of Italy, and were succeeded by a flood of day in the works of a sister art, in Claude de Lorraine, the two Pouffins, and Salvator Rosa.

With regard to the ancients, by whom we are generally supposed to mean the Greeks and Romans, it may not be impertinent to speak more at large ; especially as we have been long used to look upon them as our masters in taste, if not in science, and that upon this occasion we seem to have treated them a little ungratefully.

In the first place, it is not very easy to determine what their *gardens* were ; whether the false taste which we observe in some of them were universal, or whether (to use the
word

word in its *present* sense) they might be at any time in the practice of improving and adorning the landscape round their houses.

We have no regular account of any villas of the Greeks ; and Mr. Castel has been able to collect only two* from the Romans. They belonged to Pliny the consul, who describes them very particularly in his letters. The garden to his Laurentinum, or Laurens, was extremely small †, as were in all probability most of the Roman gardens. He passes it over very slightly, to hasten to a description of the country, which *no walls or Gothic fortresses* hid from his sight : it is here that he expatiates with pleasure,

* Villas of the ancients.

† It consisted only of mulberry and fig-trees.

“ pointing out all the beauty of his woods, his rich meadows covered with cattle, the Bay of Ostia, the scattered villas upon its shore, and the blue distance of the mountains, his porticos and seats for different views, and his favourite little cabinet in which they were all united. So great was Pliny’s attention in this particular, that he not only contrived to see some part of this luxurious landscape from every room in his house, but even while he was bathing, and when he reposed himself; for he tells us of a couch which had one view at the head, another at the feet, and another at the back.”

In the same manner, when he comes to give an account of his Tuscum, he begins with the situation. “ It was a natural amphitheatre,
formed

formed by the richest part of the Apennine—its lofty summits crowned with oak, and broken into a variety of shapes, the perpetual springs from its sides, with the fields, the vineyards, and copses interspersed,” demanded all the warmth of his pencil. The scene is minutely delineated, he expressly considers it as a picture; and if some part of this letter might be supposed to come from a courtier of king William’s, the other is almost worthy of Mr. Gray*.

The garden was much larger than at Laurentinum—perhaps three or four acres: and here we have the consolation to see many of our own absurdities, the tansie ever-green, names cut in box, &c. &c.; but its

* Mr. Gray’s letters from Westmoreland and Cumberland are models of this sort.

other ornaments may possibly admit of some excuse, such as basons and fountains of water, (which in the warm climate of Italy were introduced even in their rooms) the different kinds of ivy growing up the plane-trees, and hanging in festoons from one to the other, the vine, the acanthus, and a variety of trailing plants, either spreading over the windows, or between the columns of the porticos—these, when they were accompanied by so many detached buildings, and only filled the intermediate spaces (for probably the whole villa was thus disposed *) might form a gay

* The villas of the ancients, it is believed, were generally upon one floor, except the towers, and the apartments often detached from each other, or communicating only by galleries, porticos, &c.

and not unpleasing assemblage. Mr. Castel, Mons. Felibien, and the Italians, differ very considerably in their plans, both of the house and its garden. The latter appears to be divided into three parts; one of which answers to Lord Bacon's heath, and was called *imitatio ruris*. Seduced by the name, Mr. Castel endeavours to make something out of it; but in truth it is hardly worth contending for. Being given up to the architect, this *area* was never considered as *country**; and when not merely for the purpose of fruits and herbs, it was either filled with hippodromes, porticos, places of exercise, &c. or it was a continuation of such fantastical or-

* Our old gardens, on the contrary (to use the just expression of Mr. Walpole) were intended as a *succedaneum* for the country.

naments, as the Romans allowed themselves in some of their apartments; ornaments which, if we may judge from the remains of Herculaneum, had more resemblance to the shawwaggis of China, than to the chastity of Grecian architecture.

The few paintings from this city, which throw any light upon the subject, are of very small plots of ground, decorated some of them with *trellis-work*, and others in the whimsical manner of the Chinese. A trellis covered with vines, and turfed with moss *, was not unfrequently used for

* Mr. Castel thinks, that one sort of the so much disputed acanthus was a moss (in which he differs widely from Mr. Martyn, and will not find it easy to reconcile himself with the elder Pliny); but if this be admitted,

for the purpose of walking in the shade with bare feet, and might be contiguous to the baths. Representations of this kind of work were found in the sepulchre of the Nasos.

There is an engraving in Montfaucon, from an ancient fresco, which very much resembles one of the artificial rocks of China; but the perspective makes it rather too large, and it is too beautiful in its disposition, to warrant such a conjecture. The landscape from the baths of Titus (of equal authority with the paintings of Herculaneum) has two or three villas in the fore-ground, which are situated in the most pleasing manner;

mitted, might it not be the *lycopodium clavatum*, Linn. and Dill. the common club moss? which is both a moss and a creeper.

the trees and water are every where perfectly irregular, the *God Terminus* is upon a rock, and there is no appearance of strait lines whatsoever but in the buildings.

In the succeeding reign of Hadrian, a palace was built upon the broken and irregular ground of the romantick Tivoli; which, as it had gardens of a very uncommon extent, so they were probably interwoven with the surrounding country. We are told that they contained a Vale of Tempe, the Elysian fields, the regions of Tartarus, &c.

These two villas of Pliny, a man not remarkable for his dislike of false ornaments, and the uncertain testimony of the paintings at Herculaneum being examined, we have only
to

to laugh at their Topiarii *, their cut box, and rows of myrtle, with their own satyrists, and men of better taste.

Martial has given us an exceeding pretty epigram, in which he ridicules these idle fancies in the villa of a certain

* The Topiarius was employed to shape evergreens—but his original and better office (from which the name is derived) was the management of trailing plants. They were much admired by the Romans, and are capable of more beauty than we seem to be aware of. We have lately found out the beauty of ivy, though Sir William Temple expresses his wonder that it could ever be admitted into a garden.

Box was the chief *tonfile*. The bay, and generally the cypress, the cedar, and the *stone pine* of modern Italy, so well known to the landscape painter, grew in full luxuriance: these, with the deciduous trees, and above all the favourite plane, surrounded their buildings.

How

tain Bassus; and enumerates all the cheerful employments, the mixed founts, and other rural and pleasing circumstances of a farm-yard.

Non otiosis ordinata myrtetis,
Viduaque platano, tonsilique buxeto,
Ingrata lati spatia detinet campi:
Sed rure vero, barbaroque letatur.

Mart. lib. iii. 59.

No myrtles plac'd in rows, and idly green,
No widow'd platane, or clipp'd box-tree
there

The uselefs soil unprofitably share;
But simple nature's hand, with nobler grace,
Diffuses artlefs beauties o'er the place.

Guardian, vol. ii. 173.

How little box deserves the constant ill treatment it has met with, may be seen in that fine winter garden, Box Hill in Surrey. The ancients knew how to admire one of the same kind, their

Cyturus ever green with waving box.
Et juvat undantem buxo spectare Cytorum.

V. G. ii. 437.

This

This epigram, as well as the 47th of the same book, would be entirely without force, if there had not been many farm-like villas besides that of his friend Faustinus—but they were by no means common farms; the buildings were elegant, and their situations were determined by a very general good taste, and by the justest ideas of landscape. They could not fail of being adorned, and they might be sometimes improved. It is remarkable, that the thing called a *prospect* is seldom or ever mentioned by the ancients, abounding as they are in all the beauties of detail; but we have a picturesque distance even in our epigrammatist (he is always ready to go out of his way for these subjects) — after painting

painting the charms of the month
of April,

———“ who calls around
The sleeping fragrance from the ground”——

he addresses Faustinus from a villa
near the sands of Anxur, which re-
sembled ours of Glamorganshire.

O nemus, O fontes, solidumque madentis
arenæ

Littus ! et æquoreis splendidus Anxur aquis.

O woods, O springs, O moist yet fruitless
plain !

And Anxur's cliffs that glitter o'er the main !

Juvenal, in the beginning of his
third satyr, has the following beau-
tiful lines, which relate to more splen-
did ornaments than the cut dragons
of Bassus, and serve to shew the na-

tural and simple taste of the writer.

—In vallem *Ægeriæ* descendimus & speluncas

*Disimiles veris. Quanto præstantius esset
Numen aquæ, viridi si margine clauderet
undas*

*Herba, nec ingenuum violarent marmora to-
phum.*

Juv. S. iii.

The marble caves and aqueducts we view,
But how adult'rate now, and different from
the true !

How much more beauteous had the fountain
been,

Embellish'd with her first-created green ;
Where crystal streams through living turf
had run,

Contented with an urn of native stone !

DRYDEN'S JUV.

But to go back to an earlier and a
better

better period.—In Cicero's fine introduction to the second Dialogue on Laws, and which begins in the old forest that encompassed his villa near Arpinum, he leads his brother and his friend Atticus to a portico, which he had built upon a small island in the river Fibrenus, whose rapid waters, dividing in this place, fell through a rocky channel into the Liris. This larger stream was one of the gentlest and smoothest in Italy, and the whole was surrounded with wild and craggy hills, the forest above-mentioned, and groves which he had seen planted in his childhood. He speaks of it with enthusiasm (as he does indeed of every part of this paternal seat) and as a chosen retirement, where he passed some of his happiest hours.

in

in reading, writing, and contemplation *.

Every thing in this spot marks the attention and delight of its master: and if the single trees were preserved, (at least the oak was, which Atticus took for the Marian one) and the natural paths made convenient; if bad objects were removed, and good ones shown to advantage, we have here the most perfect of *English gardens*: for let Art be acquainted that she may oftener do too much than too little.

But however it may have been with regard to these latter circumstances, it is at least pretty certain that there were no terraces, or canals, or jet d'eaux; and, may it be said without offence to the improver, no patches

• A fine picture was painted from this subject by the late Mr. Wilton.

or zig-zags, no bridges of white railing, no *tubs*, or temples of a yard square. Atticus, who had never been at this villa before, is enraptured with its beauty, and particularly with the spot which Cicero had chosen for the scene of their conversation.

“Who is there,” says he, “Marcus, that, looking at these natural falls, and these two rivers, which form so fine a contrast, would not learn to despise our pompous follies, and laugh at artificial Niles, and seas in marble: for as in our late argument you referred all to nature, so, more especially in things which relate to the imagination, is she our sovereign mistress.”

With these ideas, it is not likely that his own Epirotes was of a very different character; and indeed Quintus

tells his brother soon afterwards, that it, in no respect, yielded to Arpinum*.

But it is needless to proceed any further in this part of the enquiry; for if the Greeks and Romans had no knowledge, or rather if they had no practice, of our present manner of laying out grounds, it may with truth be said, that they had very little occasion for it.

The Romans (for with them we are best acquainted) were situated in a country which possessed, in the most supreme degree, all the *elements* of this art; and which, after the ravages of successive ages, was still the

* The translator will not conceal from his reader, that the Topiarius had been at work here—it was to fill certain intercolumniations with ivy.

school of landscape-painting to all Europe. There was scarcely a lake, a beautiful bay, a romantick and deep valley, that was not crowded with their villas *. Their men of fortune, disregarding distance and expence, and indulging a passion which they seem to have felt above all nations, had often to the number of thirty or forty of them in the finest parts of Italy, and where they might best enjoy all the varieties of nature. These were so many stations (to use a term of our present *tourists*) in that universal garden which formed the shore of the Mediterranean. Being of stone, and of the most perfect ar-

* Pliny the consul had several upon one lake—the Larius (now Lago di Como). These might some of them be only farms, but he mentions two as improved places.

chitecture, they were fine objects to each other: and if temples are required, whoever remembers the circular one of Vesta, and its position, will hardly allow that it has been exceeded by any modern pagan.

Could Mæcenas, whose villa looked upon this temple, and the falls of the Tiverrone, want the assistance of Kent; or Horace, in the country * which has lately been pointed out as the site of his beloved Lucretilis, wish for any thing more than “a spring, and “a little grove?”

The Switzer upon the banks of the lake of Lucerne, may have a

* The later antiquarians are agreed, that Horace's villa was not at Tivoli, but seven miles further, in the Sabine mountains. The spot is nearly determined by the Digentia, and is a very delightful one.

strait walk, and a few flowers at his door; or the inhabitant of Ambleside * plant his cabbages in rows—it is of little consequence to *them* to invent an art of gardening.

An easy and a more pleasing task remains, if it is not already executed; which is to show, that if the ancients did not work with these *elements*, they were not the less sensible of their charms; and that if they seldom attempted to improve nature, it was not because “her haunts were unknown †,” or disregarded.

Both

* One of the most beautiful villages in England, at the head of Windermere, in Westmoreland.

† M. d’Ermenonville applies this expression to their gardens, and it may be with justice; but it should be considered, that the
ancients

Both Greece and Italy were countries of the mountainous kind, and lakes, rivers, woods, rocks, and falls of water, were frequent in every part of them. Even the religion of these nations seems to have been invented in an earthly paradise, and is full of fancy and picturesque imagery. Every haunt of nature was not only disco-

ancients did not look for them there. Whether Greeks and Romans knew how to chuse and admire, let it be the glory of the modern gardening to imitate, to *compose*, or even to *create*—but let it be in such hands as Mr. Mafon's or M. d'Ermenonville's !

The Romans appear to have been great planters, and to have preserved their woods and forests with more attention than the moderns, or at least than the people of this country, where, of late years, there has been a more rapid and careless destruction of them than in other parts of Europe.

vered, but deified by them. Have we a modern garden that is not peopled with their gods, and that does not receive some of its most touching beauties from the inspiration of their poets? The spring, the hanging wood, and the grotto, appear to have their archetypes in Horace or Virgil, and our inscriptions are so many "*prophesies*" of the scenes they are applied to.

In the *Æneid*, where we should hardly be led to look for pictures of this sort, how beautiful are those of the elysian fields, in the sixth book! And here we cannot help remarking one of the chief pleasures is,

—— to rove,

As fancy calls, from deepening grove to
grove,

On

On flowery banks, in verdant fields to lie,
And hear the frequent rill run murmuring
by.

PITT.

Nulli certa domus: lucis habitamus opacis,
Riparumque toros, & prata recentia rivis
Incolimus *.

Æn. vi. 673.

How much reality of local discrimination we meet with at the end of the seventh! The transparent Fucinus, the forests of Angitia, and all the chain of Apennines to the grove of Egeria, and the embosomed water, now called Lago di Nemo.

But we shall scarcely find a richer

* In the elysium of the north, we preferred a good warm hall, and drinking ale out of the skulls of our enemies.

design

design for a lake of this kind than in
Ovid's * Pergus or Pergusa.

*Silva coronat aquas, cingens latus omne,
suisque*

Frondebibus, ut velo, Phæbeos submovet ignes.

Ovid. l. 5.

Woods crown the whole, and circling as they
grow,

Veil on all sides the silver lake below.

It is further heightened by Claudian, who enlarges upon that "glassy
"clearness which showed every green
"weed and shining pebble at the
"bottom," and which we must rather
look for at Kewick, or Loch Lomond,
than in our artificial waters.

* From whose hand we have the beautiful
cataract of Tempe, and the river God at
Stourhead.

Ovid. Metamorph. l. i.

He goes on to describe the fields of Henna, which were in the finest part of Sicily, and remarkable for the luxuriance of their flowers and shrubs. He enumerates all the different kinds of trees (a passage imitated by Spenser) and particularises even the form of the ground, its gentle risings, slopes, and hollows, with the springs and little winding streams that watered them; and upon the whole exhibits a very striking likeness of the *Ferme Ornée* *.

Among the variety of caves, which the Greek and Roman poets afford us, it is difficult to make a choice: they are all “pumice vivo,” and “arte laboratum nulla,” in the living rock, and, without art. The following one

* Claudian. Carm. xxxv.

from Virgil will not want an application.

——tum sylvis scena coruscis
Desuper, horrentique atrum nemus inminet
umbra ;
Fronte sub adversa scopulis pendentibus an-
trum :
Intus aquæ dulces, vivoque sedilia faxo,
Nympharum domus.——

Æn. L. i. 164.

—— a trembling silvan scene
Hangs from the top, imbrown'd with gloomy
shade ;
Full opposite a cave with pendent rocks,
Within fresh springs, and seats of living
stone ;
The Naiad's grot.——

TRAPP.

This is said, by Mr. Holdsworth,
to be copied from a cave near Car-
thage, which Dr. Shaw had seen in
his

his travels ; but it is very like one in the port of Ithaca, *Odyssey*, b. xiii.

Homer has given us another in the fifth book, which has some circumstances particular to it.

Υλη δὲ σπέος ἀμφιπεφύκει τηλεθώσα,
κλήθηεν τ' αἰγείρος τε, καὶ ἐυώδης κυπάρισσος.

Ἢ δ' αὖτις τετάνυστο περὶ σπειρας γλαφυροῖο
Ἡμερὶς ἠδῶσα, τιθηλεὶ δὲ σαφυλῆσι.

Odys. L. v. l. 63.

Without the grot, a various silvan scene
Appear'd around, and groves of living green ;
Poplars and alders ever quiv'ring play'd,
And nodding cypress form'd a fragrant shade.

Depending vines the shelving cavern screen
With purple clusters blushing through the
green *.

POPE.

Theocritus

* It is perhaps the only grotto fit to be copied in this country, as Calypso kept an excellent

Theocritus was led by his subject, and the beauty of the island in which he wrote (the fruitful Sicily) to the most natural and lively descriptions of such objects. Virgil has added to them all the charms of Italy, and, what is more, those of his own taste and amiable disposition; and perhaps there is not in all the parts of that delightful country, or the possible combination of them, a scene which he has not adorned with equal energy of language, and warmth of sentiment. The joys and cares of the husbandman.

excellent fire in it. We must confess, however, that Homer is a little inclined to regularity, for he has placed his fountains opposite to one another. Virgil, who is in general so scrupulously attached to him, has omitted this circumstance. ix Eclogue.

and all the little circumstances in the œconomy and life of animals, become interesting, and even pathetick, in the hands of this poet; and the admirer of nature will always return to him with new pleasure, as to our own Milton or Thompson; for he loved with ardour, what he described with truth *. How often we hear him wishing for

Leisure and calm, in groves, and cooling
vales;

Grottos, and babbling brooks, and darksome
dales.

WARTON.

——at latis otia fundis

Speluncæ, vivique lacus; at frigida Tempe,

Non absunt.

Geor. ii. 469.

* See the whole of the first Bucolick, the conclusion of the second Georgick, &c. &c. Such passages are seldom translated with success, particularly from Virgil.

Horace

Horace addressees us with more ease and familiarity, he makes us the companion of his walks, “and shews us the path of his goats among the rocks, where the wild thyme grows upon the bank, and the arbutus thickens the copses. He leads us through opening glades to woods of oak and ilex, enlivened by the yellow-blooming cornel tree, to the cool and clear fountain of Bandusia, bursting through a hollow chertstone, with an ancient cork-tree hanging over it; and at length to the source of the little river Digentia; where in a deep valley, formed on one side by the shining cliffs of Urtica, and on the other by dark groves, he invites us to shun the heat of the dog-star *.

• Hor. Od. xvii. B. i.

xiii. B. iii.

Epist. xvi. B. i.

This kind of situation was always very particularly admired by the ancients; and, as little has been said of the Greeks, it will not be amiss to conclude these quotations with the following translation from Ælian's Various History.

“ TEMPE is situated between the mountains Ossa and Peleus, which are the highest in all Theffaly, and which seem to be divided in this place with a very singular kind of attention. They enclose a valley of five miles in length, but which in breadth often does not exceed an hundred feet. In the middle flows the river Peneus, which at first is little more than a cataract, but by the addition of many smaller streams at length becomes large and navigable. Among the
d
rich

rich shrubs upon its banks, are various and beautiful windings or recesses ; not the work of human hands *, but of spontaneous nature, who seems to have formed every thing in this spot with the solicitude of a mother. A profusion of ivy is seen in all parts of the woods, which, like the more generous vine, ascends to the tops of the highest trees, clings round their branches, and falls luxuriantly between them. The different species of convolvulus, which grow upon the sides of the hills, throw their white flowers and creeping foliage over the rocks : while in the vale, or wherever they can find a level surface, groves of all kinds,

* From some expressions in the sequel, it is probable this vale had received the assistance of art.

in venerable arches or capricious forms, afford a cool and refreshing retreat. Nor are there wanting frequent falls of water, with the most pure and crystal springs, sweet to drink, and wholesome to the bather. The thrush, the woodlark, and the nightingale breed in the thickets, and with their song shorten the way, and sooth the ears of the traveller; who finds, in every path, harbours, grottos, and seats of quiet and repose. The Peneus still continues its course through the vale, idly as it were, and with a glassy smoothness; while the depending boughs, which crowd over its surface, yield almost a constant shade to those who navigate this enchanting river."

Such is the Theſſalian Tempe *, which is not merely the haunt of ſolitude ; for the neighbouring inhabitants often aſſemble here, make entertainments, and offer ſacrifices, which, during their celebration, fill the air with perfumes.

Trifling as this enquiry will appear in itſelf, it may add ſomething towards the benevolent purpoſe of M.d'Ermenonville, which is to make men ſenſible of the inexhauſtible charms of na-

* Matlock in Derbyſhire reſembles this celebrated vale of antiquity in many ſtriking particulars ; and muſt have been nearly equal to it, when the road went through Bonſal, and before it had ſuch cruel enemies to contend with, as mining, manufactures, and enclosure bills. A better regulation of the two laſt, would have objects more important than *landſcape* — the unprotected property, the health, and the morals of the poor.

ture, to lead them back to their simple and original tastes, to promote the variety and resources of a country life, “and to unite its usefulness with “its embellishment*.” In our first habitation, grew every tree which was good for food, or *pleasant to the sight*.

The great and unfortunate † writer, who is mentioned at the beginning of this preface, and who had himself

* General embellishment, or even the preservation of beauty, could never be less attended to than among ourselves. But the modern gardening has been of real service in preventing the desertion of our country seats; the labouring poor have been assuaged by it, and the wealth of the east has been made to circulate in harmless channels.

† Unfortunate in his life, and still more in his posthumous publications!

imagined

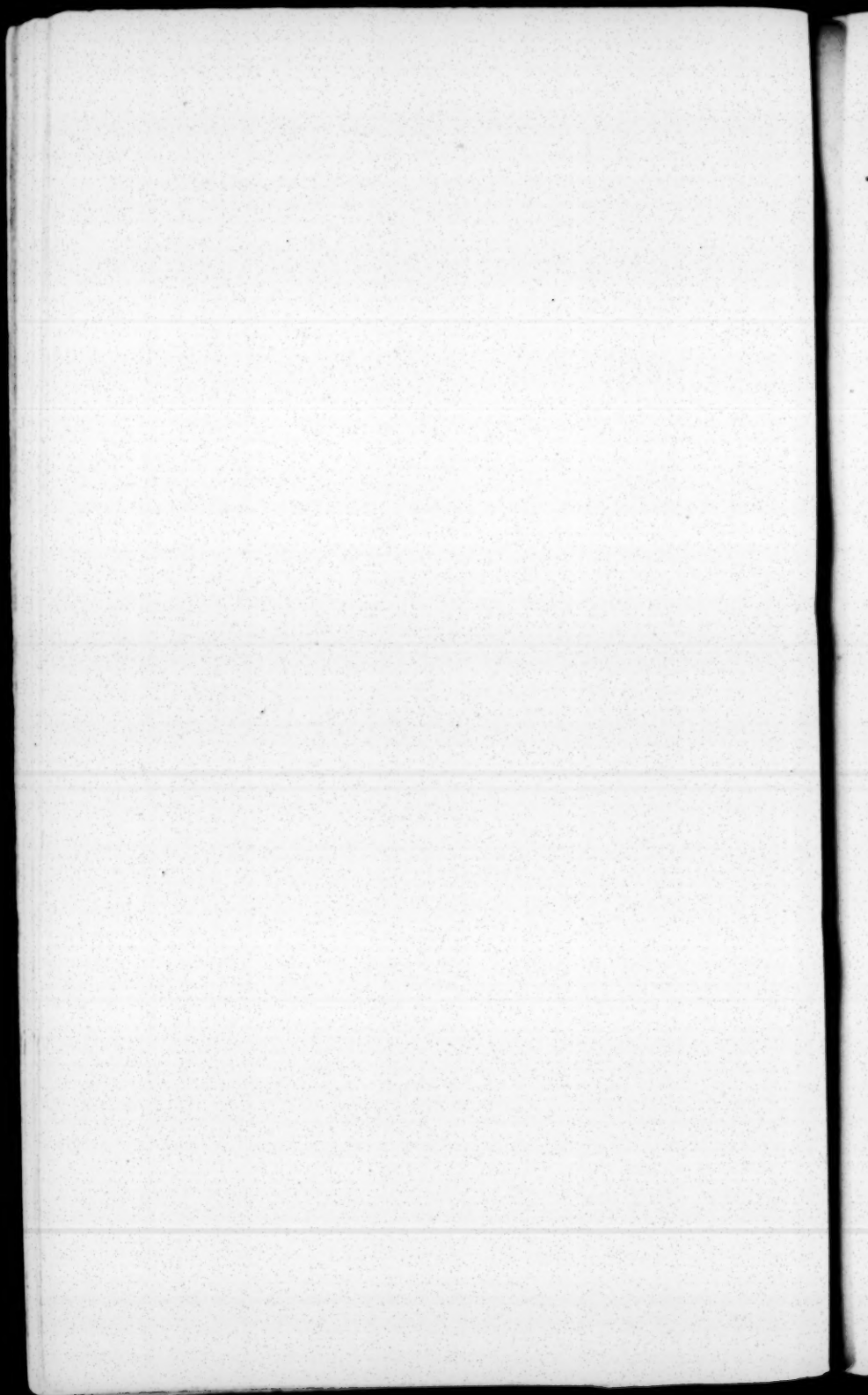
imagined so exquisite a garden (his orchard of Clarens) ; when he came afterwards to see those of England, would often wish that their numerous temples were changed into cottages, and other dwellings, which (under the tenure of keeping up the picturesque circumstances required by the owner) might be made the reward of industry, and the consolation of distress—For such inhabitants, the translator willingly resigns his Ceres and Sylvanus.

If there ever was a time when the goads of ambition, and the specious arguments of restless and uneasy spirits were unnecessary, it is the present. Our streets are filled with patriots, and our coffee-houses with statesmen, and such numbers crowd to offer their disinterested services to the public,
that,

that, unhappily, some of them must be refused. Let these gentlemen consider, that a country life is not without its calls for activity, or its duties towards our fellow creatures ; and that when the commonwealth shall want their arm, or their talents, they may be called, like the Roman Cincinnatus, from their ploughs.

Qui fait aimer les champs, fait aimer la vertu.

DE LILLE.



A N
E S S A Y
O N
L A N D S C A P E.

I N T R O D U C T I O N .

A GARDEN was the first present of Heaven, the first dwelling of man; this idea, sacred in all nations, was inspired even by nature, which indicates to man the pleasure of cultivation, as the most certain way to avert all the evils of the body and mind. If I can

in my turn indicate some means whereby to join with this salutary exercise of the body, the amusement of composition, which may occupy the understanding and imagination, I shall perhaps have been of some service to the world, now that it is become so difficult in this enlightened age, to find any thing better to do than to *cultivate one's garden**.

Amongst the ancients, when architecture was in its greatest glory, when palaces and temples were spread over the country, and gave it an air of grandeur and magnificence, we do not find that their gardens were remarkable for any thing but their size and expence. The delightful retreats of

* "Cultivate your garden"—the last resource in the *Candide* of Voltaire. 7.

nature were unknown, art was shown with ostentation, and the display of magnificence had alone the power to please them: so have men, in all times, been blinded by vanity to their real pleasures, as they have been to their true interests by prejudice.

The famous Le Notre, who lived in the last age, contributed to the destruction of nature by subjecting every thing to the compass; the only ingenuity required, was measuring with a ruler, and drawing lines like the cross-bars of a window: then followed the plantation according to the rules of cold symmetry; the ground was laid smooth at a great expence, the trees were mutilated and tortured in all ways, the water shut up within four walls, the view confined by massy hedges, and the prospect from the

house limited to a flat parterre, cut out into squares like a chess-board, where the glittering sand and gravel of all colours, only dazzled and fatigued the eyes; so that the nearest way to get out of this dull scene, soon became the most frequented path.

We surrounded ourselves at a great expence with high and melancholy walls, and took pains to separate ourselves from the country, whilst we were always led to seek it, however homely it might be, in preference to the very strait, very smooth, and very tiresome walks of the garden.

Amongst all the liberal arts which have at different times flourished; whilst poets and painters of every age have made the most touching pictures of nature, its beauty and simplicity, it is surprising that some one man of

good

good understanding (for it is upon understanding that taste depends) should not have endeavoured to realize the descriptions and enchanting scenes which they all felt, and the pictures of which were continually before their eyes. It is astonishing that the art of adorning the country round our habitation should not have been discovered; the art of unfolding, preserving, or imitating beautiful nature. It may become one of the most interesting of the arts; it is to poetry and painting, what reality is to description, what the original is to the copy.

Is not such an art then a desirable amusement? whilst the composition occupies the understanding, the effect gives pleasure to the eye, and spreads a calm over the mind. Wherever

this taste is introduced, nature will smile with all the graces of elegant simplicity, its infinite variety will never cease to amuse, and it will produce that secret charm of which no feeling mind can tire.

Having made some experiments, and particularly having made some mistakes, I shall endeavour to point out the means of avoiding such errors as may arise from want of experience, from neglecting to copy faithfully, and from false principles.

Of LANDSCAPES, *or*
CHOSEN SPOTS.

CHAPTER I.

AN ATTEMPT TO DEFINE AND DETER-
MINE THE DIFFERENCE BETWEEN
A GARDEN, A COUNTRY, AND A
LANDSCAPE.

IT is absolutely necessary to under-
stand what is said, before one can
understand what is to be done. Much
has of late been said upon the subject
of Gardens ; but in the more common
sense of the word, by which we un-
derstand a piece of ground enclosed,

and laid out in strait lines, or in some form or other — this by no means defines the species of garden which I have undertaken to describe; the first express condition of which is, that neither garden nor enclosure should appear; for stiff forms can only produce the effect of a mathematical plan, cut paper, or an ornament for a desert, and can never produce the picturesque effect of a landscape. Therefore, without considering ancient gardens, or modern gardens, or English, or Chinese gardens, or the division into gardens, parks, farms, or country; or examples from this place or the other, because examples merely lead to making copies; I shall only treat of the methods to embellish or enrich nature, the combinations of which, varied to infinity, cannot be classed,

classed, and equally belong to all ages and all countries.

But if on one side, all stiffness is to be avoided, it does not follow on the other, that irregularity and caprice can any more compose a fine landscape with the real objects, than it can upon canvass. Before any work of this kind is begun, it is necessary to study the subject in its true light, otherwise a great deal of time will be lost in tossing about the ground to no purpose, and a great deal of money spent only to produce confusion.

If in painting, where the disposition of the objects depends wholly upon the imagination of the painter, and the picture is reduced to a single point of view, where the artist may command all the accidents of sky, and of light and shadow, the fine disposition

position of a landscape is still so difficult to execute, how can it be imagined that in working with the real materials, where a composer, besides having the same difficulties to encounter with regard to invention, meets, at every step, with a crowd of obstacles in the execution, which can only be removed by a fund of resources, by imagination and experience, and by continual labour and assiduity; how can it be imagined, I say, that such a composition may be left to the dictates of caprice, abandoned to chance or to a gardener, and conducted without principles, without study, and without plan or design? As well might we suppose with the madman, that in throwing our colours against the wall we should produce a picture.

Symmetry

Symmetry certainly owed its origin to vanity and indolence ; to vanity, in attempting to force the situation to accord with the building, instead of making the building suit the situation ; to idleness, because it was more easy to work upon paper, which will allow of any form, than to examine and combine the real objects, which can only take the form that suits them : hence all the views are sacrificed to one point, the exact centre of the house. All the buildings determined by this point, lose the dimensions of solid bodies, and only represent a flat even surface, without variety ; the objects are all reduced to a strait line, and the ground made as level as the plan upon paper.

The dull magnificence of symmetry, made men run into the opposite extreme ;

extreme ; for if symmetry has been abused by that ill-judged formality, which shut up and inclosed every thing, the irregular style was very soon abused likewise, and a vague and confused arrangement of objects only distracted the eye.

* Natural taste led people at first to suppose, that in order to imitate nature, it was sufficient to banish even lines, and to make serpentine walks instead of strait ones ; they thought to produce great variety, by crowding into a small space the production of all climates and monuments of all ages, bringing the whole world together within four walls ; not perceiving,

• Natural taste is often the best judge of a work when finished ; but to do the work, there must be practice, and a deep knowledge of the subject, otherwise you can only attain to the right way through numberless errors.

that

that if such an incongruous mixture was capable of any beauty in the detail, the whole could never have any truth or nature. When they wished to introduce a greater degree of simplicity, it was thought sufficient to leave nature quite at liberty, and to place every thing at random ; not considering that little clumps of trees, and a variety of other objects, scattered about without any rule of perspective, and without any affinity to each other, could only produce a vague and confused effect, which is as insipid, as mutilated and confined nature is dull and tedious—disfigured in any way, she is monstrous. It is therefore only by arranging with skill, or selecting with taste, that the object of our present enquiry can be found—

found — the true effect of *pleasing landscape*.

This is the term ; let us now explain the principles.

The intention of painting and of poetry is to represent the most beautiful objects of nature : the art of properly arranging, embellishing, or even of judiciously chusing them, having the same end in view, should employ the same means. Now it is only by considering the effect of them as a picture, that one can dispose pleasing objects to advantage ; for the picturesque effect depends entirely upon the choice of the most agreeable forms, the elegance of outline, and keeping the distances ; it consists in managing a happy contrast of light and shadow, in giving projection and relief

relief to the objects, and producing the charm of variety, by showing them in different lights, in different shapes, and under different points of view ; also in the beautiful assemblage of colours, and above all, in that happy negligence which is the peculiar characteristic of grace and nature.

It is not then as an architect or a gardener, but as a poet and a painter, that landscape must be composed, so as at once to please the understanding and the eye.

CHAPTER II.

OF THE WHOLE.

BEAUTIFUL nature, and picture, can have but one principle, since one is the original, and the other the copy. Now this principle is, that the whole should be comprehended in one compleat design, and that all the parts should correspond. Discordance in the perspective, or in the assemblage of colours, can no more be endured in a view than it can upon canvass.

The essential part, is to begin by forming the great outline, and the landscapes for the dwelling, on those sides where the principal views are directed ; I say the *principal views*, because

because if you have a pleasing landscape only on one side, the strait avenue which shuts out the country, the iron rails like the grate of a convent, and the arid paved court, will by the comparison become more insupportable. As the house is the point of residence, it is there that you have most leisure to look at the surrounding objects; and during the time of refreshment, and in the intervals of conversation, the eye naturally wanders over the country. "Nature," (says a man whose every word is a sentiment) "nature flies from frequented places; it is at the tops of high mountains, in the depth of forests, and in desert islands, that she displays her most enchanting beauties; those who love her, but can not go so far to seek her, are

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" reduced

“ reduced to offer her some violence,
 “ and to force her in some measure
 “ to come and dwell among them :—
 “ this cannot be done without some
 “ little illusion.” Let us conduct
 her then to our habitations, and en-
 gage her there to lavish all her beau-
 ties, where we can oftenest enjoy
 them.

Magnificence may sometimes be
 striking at first sight: the effect of
 nature, on the contrary, is never to
 surprize, but the more we dwell upon
 it, the more it is endeared to us ; and
 the soft sensation which the simple
 view of it excites in us (by an ana-
 logy that no man can fail to observe
 in himself) insensibly pervades our
 souls with the most tender impressions
 of pleasure. And indeed, what human
 magnificence can be compared to the
 vast

vaſt ſpectacle which nature opens to us? As ſoon as you ceaſe, by long ſtrait lines, diſmal encloſures, and walks of yew, to ſhut out both earth and ſky, you will ſee the azure vault of heaven diſplayed in all its majeſty; the vivid phænomena of light will continually embellish the view; every cloud will vary the tints of colouring; and if the rays of the ſun, by a more ſenſible oppoſition of light and ſhadow, throw a new luſtre upon the varying verdure, you are immediately led to wander through walks where nothing has the appearance of confinement, where all the objects pleaſe, and thoſe which are open to you, give you an intereſt in thoſe which are concealed.

Unity is the fundamental principle of nature, and ought to be the prin-

ciple of all the arts. In every work where the attention is divided, there is an end of all interest; it is like putting several pictures on the same canvass, or having discordant decorations on the same theatre, such as the sinking down of elysium, and rising up of the infernal regions on the opera stage.

All the objects which are seen from the same point, should belong to the same picture; they should only be component parts of the same *whole*, and by their connections and concord, contribute to the general effect and harmony of the landscape.

It is then necessary, in the first place, deliberately to consider the general outline: any errors in regard to this, would occasion insurmountable faults in the whole plan.

Before

Before you begin the work, make yourself well acquainted with the surrounding country, and secure the possession of such lands as are necessary to compleat your design *.

Take care not to begin with detached parts, and do not want to retain any particular things that are done, if they are incompatible with the general plan; and above all, do not fail to make a copy of the design yourself, or to get it done by another: when I say a copy of your plan, you understand that a landscape can nei-

* If you meet with obstacles on one side of your house, you may change to another; for in this stile, which leaves all the points of the compass open to you, there is much more facility in chusing your views, and in the communication of your walks, than where a stiff line obliges you to keep the exact centre, without deviating to right or left.

ther be imagined, sketched, drawn, coloured, or retouched, by any but a landscape painter; and with regard to him, beware of the narrowness of the schools, or the fallies of imagination. To take what the situation offers, to know how to give up what it denies, and above all, to attend to the simplicity and ease of the execution; these are the rules for the picture. Artists you know must be governed by *truth* and *nature*, for they govern us.

I will suppose that you have begun by well examining the country; that you are acquainted with the most beautiful parts of it, and the manner in which they may be introduced with advantage in the whole design, or in the detail; then take the painter with you: if from the point of the saloon any objects obstruct your sight, go up
to

to the top of the house, from thence chuse the best distance and background, taking care not to destroy such of the buildings and plantations as are already there, and will suit the composition of the landscape: and now the painter may make a sketch, composing a fore-ground to correspond with the distance you have determined upon in the country. A scene-painter of as much merit as Servandoni, who was to compose only the side scenes, and had the background ready made to his hand, would be able to produce, in the small compass of a theatre, a striking deception of distance; in like manner it is not always necessary to employ a large territory, or a great sum of money, to make the fore-ground of a landscape; it is sufficient that the different wings

of the scenery should be well disposed and well marked, and that the extent of the perspective should be proportioned to the size and consequence of the building. The larger the house is, the more open space it requires in the general outline, and consequently much is given up of what produces pleasure in the detail. A small house, on the contrary, can take advantage of every thing; distance may even be given up entirely, or it may easily be made without going beyond the territory, since it is very possible to produce one in a wood, by lights happily managed — a landscape merely of wood might in fact be sufficient, and procure much nearer home an endless variety of delightful recesses, glades, and shady walks. In this, as in all things else, what advantages for mediocrity!

diocrity! You will begin, then, by making a sketch in pencil, which can easily be corrected: this sketch should consist of simple strokes, and only represent the great outlines of the principal objects, and the general disposition of the large masses. The elegant touches of a good master, would undoubtedly mislead in a finished drawing, and determine your choice to a plan, which probably would not produce the same effect in your ground; and it is better certainly that the execution should be superior, rather than inferior to the design.

When a sketch of the outline is made, you may consider it, consult with people of taste about the general order and disposition of it, and always with an intention to seize the most natural and simple ideas; for,
again

again I repeat it, they are always the best; but unhappily they are in general the last that occur.

When you have determined your plan by the sketch, and find that the execution is feasible, then from a more finished drawing the painter may make a landscape: in any work of consequence, it would not be sufficient to have a drawing in black and white only; colour is necessary, to shew the effect of perspective, the disposition of the **side scenes*, the just proportion of the objects, the degradation of light, and the character and form best adapted to the buildings; it will indicate at the same time the

* This is a technical expression in French *plans*, for those gradations in landscape painting, which answer to the *side scenes* of a theatre.

kind

kind of trees which will give most effect to the different masses in the plantations.

In any great undertaking, do not think of saving the trifling expence of a few landscapes; which will remain by you, and when you are in the house, bring before you the charms of the country. It will cost much more to alter and correct the ground; and this labour, as tiresome as it is costly, cannot be avoided without such assistance to direct you. I know how much it would have saved me, if I had at first taken this method on the north side of my house.

If for a formal garden, in which there are only strait lines, it was always found necessary to make a plan; if in a garden of any regular form, it is still necessary to have a sort of map,
in

in order to mark the windings of it, how much more indispensably necessary it must be, when all the forms and objects in nature are to be employed, when earth is to be removed, the course of water changed, picturesque buildings constructed, and all brought into one *vast landscape*; that this is to be executed in the grounds, and at the first stroke, because it is not easy there to efface and correct. I think you may from hence collect what is to be expected, if people who can neither compose, nor draw, endeavour to impose on you by fine sounding phrases, and tell you that no plan can be made for this kind of gardening, that you must go on step by step, and that if you began by making a drawing before the spot was laid out, it would be beginning with

a copy before the original was made. It is very easy to see that the idea of the composer must be antecedent to every composition; now drawing is the only method by which an author can express the landscape he has in his imagination, so as clearly to understand it before he executes it with the real objects.

Having explained the different steps which prudence requires in the composition of the outline, from the rough sketch to the finished picture; I should now indicate some methods by which you may execute the same design in your grounds, and ascertain the possibility of producing the same effect there: making allowance for the local disposition of the objects, their distance, their respective proportions,

tions, and the use of the manual labour.

You must place yourself in the same spot where the drawing was made in order to realize it. From thence the principal objects to be arranged will be :

1st, The masses of wood, whether forest-trees, or copse, which are to form the *side scenes* in the perspective of your picture. In order to mark the place of these *side scenes*, you need only set up a few stakes, with a piece of white cloth affixed, at each projecting point, the height of which should be in proportion to the general perspective.

2dly, As it is very difficult to copy in nature the effect expressed by the picture, the forms and angles, the dif-

ferent superficies and projections of the buildings ; instead of puzzling yourself with mathematical plans, which mere workmen would not comprehend, because this sort of building is to be picturesque ; instead of employing your carpenters to trace, with much labour, the ground plan of the work ; it would be much better that they should represent the elevation with laths or rods ; describing the angles, the strait lines, and projecting parts of the roof. This operation will make it much more easy for you to rectify and fix the lengths, and heights, and principal lines, essential to the effect of the construction ; if it is to be seen from a distance, you would do well, for greater security, to spread over this scaffolding some cloth of the same colour as the building

ing

ing in the picture : by this means, long before you begin to build, you may combine your buildings, and assure yourself of their success relative to the different points where they are to be seen, with regard to their elevation, angles, their different fronts, and projection of their roofs. You will by this means be able to judge whether they accord with the surrounding objects, and what are the proper materials to make use of, in order to give the effect that you may wish ; and finally, this method will make the construction much more easy to all the workmen, because they will have before their eyes a model of the intended building, which will determine every part of the work.

3dly, Nothing being more uncertain than the theory of perspective
with

with regard to level surfaces; whenever you have the least doubt whether you shall be able to see from your house a piece of water, for example, after it is brought into the situation ascribed to it in the picture, do not hesitate to spread some white cloth on the ground, of the same form and extent that is expressed in the plan, and in the same spot where the water is to be conducted; for it is of importance that you should succeed in so costly an undertaking as altering the course of water.

4thly, In order to mark out the different contours of the ground, the outline of the plantations, whether wood or copse, the winding of paths, and the banks of rivers, you need only have little rods stuck in by a man used to obey your signals, as the

D

pencil

pencil obeys the hand of the master. Then when you have examined in all lights, whether the line formed by these rods suits every point of view, run a cord on the outside from one to the other, and it will determine the waving line you propose, which may be exactly marked with a spade along the string: the waving lines, so traced, can be as easily followed by the workmen as their common strait lines; otherwise one could not possibly expect that the labourers should have taste enough to make a fine contour, when a good painter would often find a difficulty in making it upon paper at the first stroke.

5thly, As to trees that are to have any particular effect, or groups composed of several trees, you would do well to fix stakes, leaning, or crossing each

each other at such distances as you propose, writing upon each the name and form of the tree you intend to plant there.

To these general rules, many may undoubtedly be added, according to different circumstances; but however trivial these may appear to great projectors, who by looking too high often fall to the ground, I thought it necessary to give them, because in practice it is only by simple methods that you can avoid a double expence.

C H A P. III.

ON THE CONNEXION WITH THE
COUNTRY.

I HAVE already observed, that the fundamental principle of nature, and of picturesque effect, consisted in

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“ the unity of the whole, and the connexion of the parts.” But it is not sufficient to have described the groundwork and basis of the general plan, and the manner of transposing the design from the original drawing, to the copy of it in nature ; I must likewise enforce the necessity of uniting all the objects to each other : for since they make a part of the same view, they ought consequently to contribute to the general harmony.

If the size and consequence of the dwelling house require a large landscape, you can not give sufficient extent to your perspective, without going beyond the limits of your own territory for the back-ground, and multiplying the side scenes in the foreground which belongs to you, in proportion to the distance you wish to give.

give. A fine distance, without intervening scenery to shew it to advantage, would be like a well-painted canvass at the end of the stage without the side scenes to give it effect.

You can never make the distance your own * but by well incorporating the adjoining ground. The least apparent separation would be a blot or scratch in the picture. To avoid the line which an inclosure must neces-

* To take possession of a country in this manner, by letting in a fine view of it, is a very satisfactory kind of property ; for whilst it contributes to the general beauty, it belongs to every body, every body enjoys it, and nobody is offended. It would be very cold and narrow to imagine that an inclosure, or apparent separation of the particular property, however extensive, belonging to a castle, or even to a palace, could have more magnificence than the display of nature and the view of a fine country, which has no bounds but the horizon.

farly make, there is the resource of ditches filled with water, or common ditches with a palisade at bottom, which rises no higher than the level of the ground; or of an ha-ha.

Another necessary attention to have, is to make the scenery in the foreground, the objects which compose it, and the colour of the interior lawns and open ground, correspond with the exterior fields and other objects. If you have towns in the distance, you may introduce more buildings, and in a grander style, into the fore-ground; if there are only villages, fewer buildings and in a more simple style: if the surrounding country is woody, you must have more plantations, and there even is no necessity for any ornamental buildings at all.

As to the colour of the open parts ; if it is a corn country, you can not possibly connect it with your ground, unless you make part of your ground of the same colour with the surrounding fields, and give the appearance of cultivation ; if you are determined at all events to have the verdure of pasture land round your house, you must take care that the grass land should wind round in such a manner as to lose the termination behind a wood, a mountain, or a building, so that it may appear to belong to an extent of meadow which is concealed from you. The part nearest to the fields must be made to correspond with the exterior ploughed land. A building adapted to pasture country, back'd by a mass of wood ; another suited to agriculture, with the accom-

paniment of some hedges, might have a very happy effect in dividing these two sorts of land. If one is green and the other of a yellow hue ; and by their evident destination, one for ploughing, and the other for pasture, they might both enter equally into the general character of cultivated country. If they are meadows which adjoin, they naturally accord with a milder and richer tint of general colouring ; in short, all the objects of the composition should be adapted to the great masses, as the whole design should be adapted to the style of the country. Every object that stands too bare, or that is too glaring in colour, destroys that general harmony and correspondence which is always to be found in nature—If you have felt the charm of beautiful harmony,

you

you will not suppose that by turf continually mowed and rolled, the colour of which is like the green plat in a desert salver, that you can combine your lawns with a beautiful enamelled mead, or that you can with little trees and flowering shrubs, foreign plants, and evergreens, little things, and little tastes, succeed in making a fine fore-ground to large masses of elm and spreading oaks, and an horizon of blue mountains, whose summits reach the clouds.

C H A P. IV.

OF THE INCLOSING BORDER OF THE LANDSCAPE.

THE effect of love and of beauty is to fix the eyes: such is the end of every object made to please. All enjoyment

enjoyment is soon destroyed by divided attention ; consequently the sight, the most roving of all the senses, requires to be fixt, in order to receive pleasure without satiety ; therefore all decoration requires a fore-scene to direct the eyes to the view, and pictures want a border to confine the sight and the attention. The border of a picture upon canvass consists of strong masses in front, which give effect to the distance, and a wide frame, which by terminating the objects, prevents the eye from wandering.

In a real landscape the border is naturally formed by the fore-ground, and the masses in front. This border may be composed of plantations, hills or buildings, provided the masses are large, and above all, well filled up,
and

and blended together ; for if in a piece of decoration behind the fore-scene, you could look between the different wings that compose it, it would certainly lose all the effect of perspective. If you can contrive it, carry the masses of your fore-scene, without any intervention, near to your windows ; by this means you will bring the whole country as it were to your apartment, and have the advantage of shade at your door.

Unless the scenes are well placed, so as to unite with, and give a true perspective to the distance you have let in, unless you have a fore-ground, or border of strong masses, which, by throwing back the scenes behind, as well as the distance, produce the effect and harmony of a pleasing landscape, the whole will want truth and nature ;
it

it will not connect and unite with the exterior country; and you will find the transitions forced and unnatural in walking over the different parts of the ground. It will be to no purpose, with infinite labour, at a great expence, and by minute attention, to keep up an incessant warfare between nature and your gardener; the very necessity of a strong fence, which this minute care requires, will, by excluding all moving objects, give to your place that forlorn and joyless character, which inanimate nature must always have, if it is not enlivened by animated beings. Never can you procure a peaceful, calm enjoyment of the real beauties, and fine effects of nature, but by giving things a good form at first, and then leaving them to take their own course.

C H A P.

C H A P. V.

OF THE DIFFERENCE BETWEEN A
VAGUE GEOGRAPHICAL VIEW, AND
A LIMITED PICTURESQUE VIEW,
SUCH AS IS SUITED TO A DWELL-
ING HOUSE OR HABITATION.

WHEN a traveller is going over hills and high places which command a great extent of country, his eyes wander to all the different points, as on a map; but of all that he sees, nothing is familiar to him, nothing seems to belong to him, nothing is within his reach, nothing seems to attract or detain him: in descending the hill, if a soft valley opens to him, the entrance of which is guarded by groups of trees happily disposed; if he perceives a cool spring
rising

rising under a little tufted wood, and giving freshness to the grass on its borders, immediately a secret charm attracts and fixes him. Upon the heights it was the universe open to to him; this is a resting-place, a habitation which nature offers. The country one only travels over, may be open and spacious—the variety of objects which are seen in a rapid succession, either on a journey, or in a walk, prevents one's having leisure to grow tired of their insipidity and the want of order in their arrangement; but the country upon which one dwells with pleasure, and more particularly that which one would chuse for one's habitation, should have a confined view, and more or less confined according to the size of the building and number of its inhabitants. A

very extensive view is not adapted to the common habitation of a family; it is like a coat which does not fit, which is always uncomfortable. Do you not at present see the necessity of the border, and of having all the proportions answerable to the dwelling-house? In this, and in every thing else, it is essential that one should know where to stop.

C H A P. VI.

OF THE DIFFERENT PARTS.

I HAVE, I think, now unfolded some of the principles necessary for the general effect of the whole, as far as relates to the view from the house; at least, I have endeavoured to do so as much

much as possible, in order to prevent your regrets, and an unnecessary expence in this chief object; the most difficult of any part of your composition, and which it is almost impossible to correct if you once fail in it. If, on the contrary, this great outline is well executed, the arrangement of particular spots will occur of itself; for the infinite variety of nature is produced by the simplicity of the general plan. The style of the whole, as I have said before, should be determined by the character of the country. In the detail, every spot will, on the contrary, be determined by the local character of such parts in the wood, and amongst the large masses of the foreground, as are most susceptible of beauty. It is not always necessary that there should be an extensive pro-

perty

perty behind these masses, in order to furnish a great number of beautiful spots; it is in general sufficient to have as much land as is requisite for a path fringed with wood (and if you will a ditch beyond) in order to make a communication with the best parts of the country; and you may contrive another way back to the house, because it would be unpleasant to return home by the same.

The outlines being always determined by two given points, the house and the adjacent country; it belongs to the painter to preside over the execution of this general view, because unless he can continually verify upon paper what is doing, the multitude of objects which occur in a large space, could not fail to be placed in a con-

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fused

fused or disagreeable manner, and very often the perspective. The details, on the contrary, not being *subject* to any given point of view, become rather a matter of taste and choice than of rule and combination. It is the poet therefore who should direct and chuse them, because the spots and pictures dictated by the poet always indicate some analogous scene, a character which speaks to the imagination and the heart; an effect often wanting in very fine pictures, when the painter is not also a poet. Horace says, "it is in poetry
 "as in painting;" and he might too have added, in musick. These three arts must be inspired by the same sentiment; they only differ in the manner of expressing it, and of exciting it in others. Whoever speaks only to
 the

the eyes, and to the ears, without addressing himself to the heart, will be a most insipid composer.

If you would be thoroughly sensible of the beauties of the country, chuse, in order to study it in detail, that delicious hour in which the freshness of the dawn seems to renovate all nature; the whole earth is then adorned at the approach of that vivifying planet, which seems to warm in its bosom all the colours which ornament its surface, and chiefly that universal robe, that delightful green, which rests the eye, and seems to give peace to the mind.

Having now with our eyes travelled over the general design, let us walk over the detached parts. We must seek for them behind the frame of the great landscape; they are, as it

were, little easel pictures in a gallery, which we are going to examine, after having for a long time considered the capital piece in the school.

As soon as we leave the house, near the great masses of the border or foreground, we should find a beaten path, which will conduct us to all the beautiful spots.

Sometimes through a little wood, the rays of the sun playing through the branches, or by a spring which in its crystal stream reflects the colour of the roses growing on its banks—The murmuring of the waters, the tender notes of the birds, and the delightful perfume of the flowers, at once charm all the senses.

Sometimes to a wood of a more mysterious character—an antique urn contains the ashes of two faithful lovers—

lovers—a simple bed of moss, under the shelving of a rock, makes a retreat for conversation, reading, or meditation.

Farther on, an almost impenetrable wood forms the sacred asylum of happy lovers.

At the extremity of this wood, the sound of a brook, heard from afar, under the close shade, invites to sweet slumber.

It is in a deep sequestered valley that this stream, which we heard the sound of at a distance, finds its way amongst rocks covered with moss. Advancing into it, the valley closes, leaving room only for a rough and crooked path. Then how beautiful the scene which suddenly opens to us! From dark cavities of the distant rocks, a clear and rapid stream gushes

out on all sides ; the roots and bodies of trees, and large stones, interrupt its course, vary the sound, and form an hundred different shapes in its falls. The place is surrounded every way by wood ; the thick foliage bends and twines over the foam of the water ; groups of trees happily disposed give an extraordinary effect of light and shadow to this enchanting scene ; the banks are adorned with flowering-shrubs and sweet-smelling plants ; a few rays only of light, reflected by the brightness of the cascade, find their way into this mysterious spot, and produce that tender colouring which is so well adapted to beauty.—It was in this spot that Musidora was once bathing ; chance brought Hylas to the same place ; through the leaves he discovers the mistress of his heart, for whom

whom he has long sighed in secret. What does he not feel at the sight of such charms ? in the contest between desire and delicacy, a precipitate flight can alone save him ; and leaving a few words on the ground, he rushes back into the wood. Musidora starting at the sound, looks about on all sides, and at length perceives the writing of Hylas ; her heart is touched with so much love and so much delicacy. Hylas is beloved and happy, and the memory of these faithful lovers is still engraved on a neighbouring oak.

Here, deep in a solitary dale, a little lake is formed ; where the moon, before she leaves the horizon, long delights to view herself in the calm and clear water ; the shores are planted with poplar, and at a distance, under their

peaceful shade, rises a little philosophical monument. It is dedicated to the memory of a man whose genius enlightened the world. He was persecuted in it, because his independent spirit raised him above empty grandeur. Tranquillity and silence reign in this peaceful retreat ; and this little elysium seems made for calm enjoyment and the real happiness of the soul.

Next, under a grove of venerable oaks, and the darkest recesses of the wood, a temple is discovered, where stillness and deep solitude invite to meditation. Here the divine enthusiasm of the poet meets with no interruption ; here his sublime ideas are conceived.

This grove leads to an unfrequented narrow vale ; at the bottom a little
rivulet

rivulet silently glides over beds of moss; the hanging hills are covered with fern; and woods enclose it on all sides. In this spot is a small hermitage; once the quiet retirement of a philosopher.

Round the shore of a large lake rise barren rocks, their tops are covered with firs, pine, and crooked juniper. The rough uncultivated soil appears like a desert; and it is divided from the rest of the world by a long chain of mountains. The painter frequents such scenes to study great subjects for his pictures. The unhappy lover, who has lost the object of his affections, comes here to forget his sorrows; but there is no spot so savage where love will not follow him—upon the rocks are engraved some monuments of his former loves,

loves, or the name of the object of them.

Through a cedar wood, an easy ascent leads to the top of a high hill, at the foot of which a river winds through fertile meadows ; from hence there is an extensive view, terminated by an amphitheatre of mountains in the distance. The sun now rising displays his radiant disk—The vapours all disperse at his approach ; the trees and gilded banks throw their long shadows upon the fresh grass, still glittering with dew ; a thousand accidents of light enrich the glorious picture, and the philosopher, having exhausted all his vain systems, is forced to acknowledge the Being of beings, and the Disposer of all things.

But the desire of shade, and the beautiful green of the meadows, soon attract

attract us ; we descend into the valley, and repose our eyes after the brilliant prospect we have seen from the height ; at the foot of the hill we enter a wood, where wild hops and honeysuckles form a thousand wreaths and garlands over our heads. The moss and young grass are watered by small springs, and in the bushes of sweetbriar and wild roses which grow on their banks, the nightingale "*sings*" "*sweetest her love laboured song.*" Upon some natural beds of moss we can repose ourselves, and stop to listen to her brilliant notes with additional pleasure, from the delightful odour of the rose and hawthorn, joined to that of the violet, the wild harebell, and the lily of the valley, which grow in profusion wherever the light can penetrate.

Having

Having left the wood we come to fields and enclosures of a great extent, which reach to the side of the river, and afford pasture to numerous flocks, which neither fear the dog of the herdsman, nor the crook of the shepherd. Grouped in an hundred different ways, some are quietly feeding, others lying down, and seeming to enjoy peace and liberty even more than the fresh herbage.

Thick alders, willows and poplars form a shade which leads us to a bridge or ferry ; there we cross two branches of the river, which is divided by a delightful island. A plantation of laurel and myrtle, in which there still remains an ancient altar, the perfume of flowering shrubs with which the island is covered, and the ruins of a little antique temple, sufficiently

sufficiently indicate that it was heretofore consecrated to love; now it is only a ferry, and the house of the ferryman is supported against the almost imperceptible ruin of the temple.

On the other side of the river is the dairy farm; the milk houses are seen upon the side of the nearest hill; a path crosses the different inclosures between hedges of gooseberries, raspberries, and little fruit trees. The land never ceases to be useful. That which is in general left fallow, is sowed with herbs fit for pasture, and the cattle which feed upon them at the same time enrich the fields. The ox patiently ruminates, the sheep and goat range over it at liberty, and the young horse tossing his mane, with
loud

loud and boastful neighings, bounds over the turf.

Farther on, in another inclosure, the husbandman drives his plough; whilst he sings, the youngest of his children play round him, and the eldest, who are able to work, hoe up the weeds in the fields that are already sown.—Labour prevents the disorder of the passions in youth; it gives health and strength, and prolongs the days of old age: and at night one may at least say, that these good people have escaped that ennui which is but too often the lot and the torment of the rich and great.

But it is time to finish our walk—
An orchard * or a shrubbery brings

* See the description of the orchard at Clarens, in the 1st part of the 5th vol. of the new *Heloisa*.

us back to the house. I mean only to give a feeble sketch of the variety and beauty which are to be found in nature; in vain should I undertake to describe all that she is capable of—the various sorts of cultivation, the inequalities of ground, and the difference even of the same objects seen in different lights, and from different points of view: in short, the spectacle of the universe is so fruitful in objects of all kinds, that you will only be troubled to select and chuse out of the great abundance of them. But in the detail, as in the general design, you must not force nature, or attempt by machinery to imitate her wonderful caprices: your efforts would only serve to shew your poverty. In all the different spots, the seats or buildings must be determined by the

most interesting points of view, above all, by the character of the spot, which in some cases you may be able to mark more strongly. Stones and gravel may be so laid at the bottom of a stream, as to increase the murmuring of it, and make it appear more transparent; the removal of a little earth, and a few trees added or taken away, or some rock * introduced,

• In order to move a rock into your ground, chuse one of a form which will suit the place you intend it for, somewhere in the neighbourhood; break it into pieces of such a size as can be carried, taking care to number them exactly, and put them together again according to their numbers; run some black mortar between the joints, and whilst the plaister is wet, throw some sand taken from the place from which you moved the rock upon all the joinings which appear;
then

duced, will give a great effect in a small spot, where the objects are all near.

For the sake of variety I would not intirely reject those great prospects over the country, which are generally displayed with such ostentation from the heights; but such bird's-eye views are never very picturesque; they soon tire the sight, and you can not dwell upon them with pleasure for any long time. You must have recourse to the same principles for particular spots, as for the general design: each object must have its separate effect, and its frame or boundary. Your great design, or outline, is a general picture to be surveyed

then cover with tufts of heath all the parts which have any defect, or where the different pieces do not join exactly.

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from

from the house; the various spots are little detached landscapes, different resting-places for you in your walks, they should consequently be made agreeable, that you may stop there with pleasure. It is not enough that you avoid symmetry and leave things to chance, in order to imitate beautiful nature—it has been disfigured in so many ways by man! Pleasant valleys and fertile meadows have become impassable marshes, by mills injudiciously placed, which have raised the level of the water above that of the land; the villages are most of them sinks, from the bad disposition of the houses, and for want of open places to give a free passage for the air to purify them; the cross roads are all dirty and full of sloughs, owing to the bad construction of the carriages;

2

and

and the great roads cut the country through in long strait lines, with rows of trees planted on each side, and stripped-up, so that they are merely brooms * : strait roads are extremely tiresome to the traveller, who sees the point he is going to so long before he arrives at it; their unnecessary breadth is a loss to cultivation, and those who travel are deprived of the benefit of the shade : if the paved part of the road is too narrow, it is both uneasy and unsafe, and the exact

* This practice is very general in England : those countries where the elm is most frequent (which is naturally so beautiful a tree) being entirely deformed by it. A little taste, and a little attention in landlords, would prevent this, and at the same time promote their interest. 7.

straitness * is always to the last degree unnatural.

In

* The exact straitness of a road must occasion a number of inconveniencies.

1st, "That the strait line is always the "shortest from one point to another," is a maxim which has been falsely applied; it is true for one right line, but not for several right lines between the same two points. Now when the least obstacle occurs in this line, there must of necessity be an angle made, and these *zig-zags* often repeated, are so far from shortening the way, that they very often make it longer.

2dly, All hills are segments of a circle, or of a cone; consequently, for the facility of ascending, as well as to shorten the distance, the road should be carried round the side, instead of over the top.

3dly, In this plan of making roads strait, a great deal of earth must necessarily be moved, and the road is of course very long in making, and very expensive.

The

In every part almost, trees have been planted where there should be none,

The rubbish is generally thrown into the ditches, where it obstructs the course of the streams or torrents, so that if any water-pipe breaks, or if a sudden flood comes, they are too shallow ; all the country becomes marshy, and the cross roads impassable.

It is by avoiding strait lines, and using the simplest materials, and following a natural course, that the English have made the finest roads which the world ever produced.

1st, Instead of a jolting pavement, or a road cut up and spoilt, by heaps of stones first, and afterwards by ruts ; they make a bed of gravel, or flint broken into small pieces, the whole breadth of the road. By this simple and easy construction, there is no jolting ; and the heavy carriages, instead of making ruts, contribute to the smoothness of the ground by the breadth of the wheels, which

none, and they have been cut down where they ought to have remained.

In

which is in proportion to the weight of the load they carry.

2dly, The gentle winding of the roads makes a continual variety, which is extremely agreeable in travelling ; and by taking the course of the country through valleys, and along the sides of hills to gain an easy ascent, all the expence of moving ground is saved, and the trouble of making aqueducts, as well as the inconvenience of their afterwards breaking and overflowing the country.

3dly, The breadth of the roads in England is in proportion to their importance, their nearness to the great towns, their traffick, and other local and accidental circumstances. In the strait roads the proportions never vary.

4thly, The whole breadth of the road is equally good, and by this means the traveller avoids all disputes about turning off the pavement : a causeway is generally made for
feet-

In gardens they have been cut into balls and rockets, into fans and por-

foot-passengers; the dirt is carefully separated from the gravel after rain; and all fear of losing the way is prevented by directing posts, which are placed at all the turnings. It is true that the traveller, who alone has the benefit of all these advantages, which save his horses, his carriages, and his time, pays all the expence of them. A moderate toll, and invariably fixed, is levied at gates placed for that purpose, which reimburses the commissioners (who are invested by government, but not under its authority) for the expence of making and repairing these roads, which are called Turnpike Roads. I do not know whether there is more dignity or oeconomy or justice, in having roads made any other way; but I know that every humane man had rather pay for a good road, when he enjoys the benefit of it, than be jolted gratis upon a bad one, at the expence of the proprietors, or of the labourers and wretched poor, with whose bones they have too often been paved.

tico's and walls ; box and yew trees have been metamorphosed into lustres, pyramids, flags, horses, dogs, but never have they been suffered to appear in their natural form. There is a chaste and primæval beauty, the forms of which are fine and untouched but by the hand of nature—this is what you should chiefly learn to distinguish and to imitate—it reigns in the scattered spots which the painter eagerly seeks after, to find interesting subjects for his pictures : in short, it is *chosen nature* which you must try to introduce and arrange in all your compositions.

Along the high road, and even in the pictures of indifferent painters, you only see country ; but a landscape, a poetical scene, is a situation either
chosen

chosen or *created* by taste and feeling *.

C H A P. VII.

OF THE POSSIBILITY OF IMPROVING
ALL SORTS OF SITUATIONS.

THERE are, without doubt, some situations to be preferred to others, when one has the power of

* A man of genius will study nature a long time before he begins to compose. He will select her finest features, chuse the best points of view, and imprint them so strongly on his imagination, that he can at any time recollect them and bring them before his eyes ; and it is from this exquisite selection that he enriches his mind with beautiful ideas, or rather that he finds that *ideal beauty* of the painters, which is the source of sublime composition.

chusing :

chusing; for the more nature has done, the less there remains to do; but each situation has some peculiar merit or some distinguishing feature. In one it arises from the inequality and variety of the ground, in another from the beauty of water; one situation is enlivened by the animated prospect of population, another pleases by its richness and various productions. The art consists in discovering, unfolding, and bringing forward to advantage, the particular merit of each. The ground is like the canvass of the picture, if any thing is amiss there, it must be effaced or concealed; if there is nothing upon it, it must be completely filled; if there are any good objects they must be preserved, and the rest must be supplied. Be satisfied then with what nature affords
you,

you, learn to give up what she refuses, but do not therefore be discouraged; nature gives something in all situations. A handsome man or woman is often only a statue, a fine piece of sculpture; the most disagreeable thing in a countenance is the want of animation and expression; as in ground the being enclosed with walls, and disfigured by the rule and compass.

The most difficult situation to manage, certainly, is a dead flat without water, such as most of the situations are round Paris: but still there are towns and villages in the environs, and always some little hillocks or glens formed by the current of the water. There is nothing then to hinder your chusing a good distance and back-ground (as they may be found in abundance on all sides)
making

making a good fore-ground and side-scenes by plantations, and adapting the whole to the character and general appearance of the country. Behind the masses of the fore-ground, the offices and buildings necessary for a family, may furnish a number of little pictures in the detail, and of agreeable objects in your walks.

Round the stables, partly hidden amongst trees, your horses may range at liberty in a large enclosure; a fountain or a watering-place, with some groups of trees well disposed, might make an agreeable subject for a picture.

In a copse, paled round, you might contrive a menagerie, in which the animals might be, or at least seem to be unconfined; a rustick cottage placed in the middle of it, might serve as a dwelling

dwelling for those who had the care of them.

An orchard of fine turf, in which groups of trees with vines intertwined, exhibit at once the gifts of Bacchus and Pomona ; the variety of a nursery-ground without formal lines ; enclosed fields ; fallows where cattle are feeding ; the view of the farm-house, the dairy, the kitchen-garden, with a picturesque gardener's lodge, would successively present pleasing objects. Returning to the house, you may pass through a flower-garden in the midst of a wilderness of shrubs, in the recesses of which some seats may be placed.

A winter garden, planted with all the ever-green trees and shrubs, on the south side of the house, and only divided from the winter saloon by a

conservatory, would make an agreeable deception at that season of the year, and you would in this apartment enjoy the warmth, and see the colouring and appearance of spring: the conservatory itself, with the accompaniment of some plantations, might make a pleasing little picture. In summer the glazed frames (which are placed between columns) might be taken away, and the orange trees left to exhale their perfume at full liberty in an open rotundo *, and by this means they might always remain planted in the natural ground. It is in such a picture as this, where the colour and shape of the trees give a foreign appearance, that you might

* Mr. Mason takes notice of this plan of our author's, in a note to his English Garden. T.

with most propriety introduce some little temples, or buildings in a simple style; such as urns, obelisks, &c.; the monuments dedicated to friendship, or to the memory of great and good men, whose names must be ever dear to us.

You may too, round your whole enclosure, form a wood and some delightful retreats in a deep solitary valley, and that by a very simple method, in almost any flat country. You need only dig a winding perpendicular ditch, conducting into it such water ways as may lie convenient for your purpose, and the torrent *, in its

* There are in many parts in the north of France a sort of small ravines, or natural drains.—Perhaps their rains are more sudden and violent than ours. The method here proposed would not often be practicable in the flat countries of England. T.

course,

course, will soon break all the edges, and make a variety of natural sinuities. Then plant the top of the ravine, on the side next the country, with the most impenetrable wood, and for still greater security, a strong paling may, if you will, be carried round the outside of it ; by moving the earth in all directions, by a variety of plantations carefully disposed, so as sometimes to form a thick foliage, and sometimes to admit a little light, and make a chequered shade, you will be able to produce a great deal of variety in this valley. A grot, a cell, a little hermitage, may suit the most unfrequented parts of it ; and if by chance you have in your territory a natural valley, with which your artificial one may be made to correspond ; if in this natural valley, as it is most probable,

probable, the slopes are more easy, and the grass of a fresher green; if too it is surrounded by wood—this retreat, this asylum of love and solitude, may contain the cottage of Baucis and Philemon. A habitation in the open country, where a great part of the care and attention belongs to the woman, seems more adapted to a married couple, who have the same business and interest; such a place therefore is more properly dedicated to conjugal happiness.

A park * regularly laid out, enclosed with walls, and confined on all sides with cut hedges, which shut out the sun, and prevent the air from drying up the damps, rendering the

* This is the kind of park so frequent in France, of which Mr. Walpole speaks in his History of Modern English Gardening.

G

place

place not only melancholy but wet and unwholesome, appears to be a more difficult spot to improve than perhaps it will be found upon trial; for by going up to the top of the house with the painter, you may chuse what will suit you, and what you do not like, you may consider as taken away; and you will have the advantage of large masses ready planted and grown in what you preserve. If in making your great opening, you could take down all the strait avenues which are in the sight of your house, it would be better, particularly if the trees are old; for it will be impossible, with young plantations, to fill them, and sufficiently to destroy the stiffness of the line. As to the stars, and circles, and crescents, which there may be in the masses behind the border of
your

your great landscape, you may fill them up with wood, or dispose them as it may suit in the detail.

Wherever there are mountains there are valleys, and generally water; in such a situation therefore you have all the finest materials; you have only to make a good use of them.

Mountains are in general of the greatest advantage for a fine composition; since they belong to countries which are the most irregular, and which are consequently susceptible of the greatest variety. The deep valleys are generally watered by running streams; the tops, and opposite sides of the mountains, all different from each other, make a continual change of prospect; and frequently, cascades falling from their sides, or from the rocks, furnish every beautiful effect of

nature. I know but of three circumstances in which mountains could occasion any difficulty.

1st, If they were so close together in the front of your house, as to leave no space but a narrow marshy dell, and entirely shut out all distance, the situation would certainly appear a little solitary; but still it might furnish some very pleasing pictures. The draining of the marsh, would form a little river or brook in the valley; and by being sometimes brought close under the steep rock, and sometimes conducted at a distance from it, it might successively reflect the various objects, whether buildings, rocks, or masses of wood: the images of which represented in the water, more strongly mark the variety and different shapes of the mountains. I will suppose that
the

the cliff on the north side is planted with thick wood, to defend this peaceful spot from the fury of the winds ; the south side more thinly planted, leaves some open spaces, where numerous flocks are feeding amongst the wild thyme and heath. A little source perhaps rises on the side of the hill, and forces its way between some masses of rock, which may serve as a base for a small temple dedicated to love, to friendship, or to liberty : the temple is in part concealed under the dark shade of fir and yews ; and the whole mass (reflected in the still water of the river, or little lake at the foot of it) may form the second or third wing of the scenery on one side of your picture, whilst on the other, a shepherd's hut at the end of the pastures, in the winding of the valley,

where, with the stream, it loses itself behind the turn of the mountains, might furnish an imaginary, or as it were mysterious distance, which is always more agreeable to the fancy than an open view can be to the sight. In such a situation, the scenes of Arcadia, and the memory of happier times, would insensibly steal upon the mind; and more especially if the possessors of them were capable of enjoying them, and of sufficing to their own happiness.

2dly, If the mountains approach very near to one side of the house, they may, by the magnificence of their large masses covered with wood, make the fore-ground of a landscape in the great * style.

* Style, in the arts, means the different character of compositions; we say, the magnificent style, the elegant style, &c.

3dly,

3dly, If the mountains are very near, and in the front of the house. In this case the tops of them should be planted, or the woods disposed as an amphitheatre, in such a manner as to shew all their sinuosities to advantage. Perhaps you will be able to make a river or lake at the foot of them, into which some cascades might fall from the rocks.—Would not such a fore-ground, reflected in the water under it, be a fine piece of scenery to carry the eye to the landscape in the valley beyond, and the distance which might be let in on one side? for, so far from its being an advantage, to have the farthest point of the perspective exactly in front, the distance is greatly increased when it is thrown back to a corner of the picture.

If it is not possible to contrive the principal view in such a manner as to see it from the front of the house, it would be much better to add a drawing-room at the end of the suite of apartments, the outward form of which, with the help of some clumps of trees, might be so managed as to accord very well with the rest of the building; and it might be turned so as to take in the landscape which would then naturally present itself in the opening of the valley. You may be assured that this would be without comparifon eafier and lefs expensive than to move and overturn all your ground.

There is another diftrefs which I fhould wifh you to difregard; I mean the public roads which may happen to go through your improvements;
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so far from being an inconvenience, rest assured that they will, on the contrary, serve to animate the picture. The nearer they are to your house, the more it will appear inhabited, and the moving scene will be an amusement to you. A ditch filled with water, or supported by a stone wall, will be a sufficient fence, and will not interrupt your view, or break the connexion with the objects on the other side of it. And, provided the kitchen-garden, and some chosen parts of your ground, are secured, what harm can be done to those parts which are left in their rude state? Besides, you might, if you chose it, divide your ground into as many compartments as there are roads which cross it, and give to each of these enclosures different characters, according to the nature of the country.

try. My * ——— is divided into four—the wood, forest, meadow-land, and farm; this last includes all species of cultivation, and this alone is shut up; the three others are open to every body, and I am glad that they should think themselves as much at home as if they belonged to them.

* Ermenonville, improved by the Marquis with all the elegance of taste which appears in this work. It is about thirty miles north of Paris. T.

C H A P. VIII.

OF THE ADAPTION OF THIS STYLE TO
ALL KINDS OF PROPRIETORS.

IF you have the landscapes of Nich. Pouffin, Sebastian Bourdon, Peter-Paul Rubens, Gaspar Pouffin, Claude Lorrain, Richard Wilfon, John Smith, Francisco Zuccarelli, Salvator Rosa, Paul Brill, Antony Watteau, Nich. Berghem, Herman of Italy, Paul Potter, the younger Teniers, &c. you can certainly have no doubt that there are landscapes for all sorts of situations, of whatever quality and condition they may be, and for all sorts and dimensions of land; a small piece of land, if it is not enclosed on all sides by high buildings, is like a small canvass, which,

which, with a few objects only, may become a very pretty easel picture.

When you are sensible that there are landscapes of all sorts—the sublime, the magnificent, rich, beautiful, soft, solitary, wild, severe, peaceful, verdant, simple, rural, rustic, &c. you will be convinced that it is not necessary to have recourse to fairy-land and fable, (which are always as far below the imagination, as falsehood is inferior to truth;) nor to employ machinery, which always fails in its effect; nor stage tricks, which always shew the cords and pullies.

The palaces of kings and princes may be surrounded by sublime landscapes: fine groups of trees decorated with trophies of their victories; vast expanses of water; buildings in the great style, ornamented within, or
without,

without, with superb statues, might form all the side-scenes of the picture ; whilst a large opening and rich background, will give to the whole an air of majesty and magnificence.

As this style may be made to suit the palace of a prince, there is no doubt but that in the infinite variety of which it is capable, it may suit all situations, and each person will easily find out what is best adapted to his own place, to his tastes *, and fortune.

* As there is certainly more variety in the general ordonnance and disposition of nature, than in any particular division into parks, gardens, farms, &c. what signifies the particular name which the owner wishes to give to his habitation ? According to picturesque rule, it should all be landscape, and all that has not the effect of landscape, has neither effect, or taste.

CHAP.

C H A P. IX.

O F I M I T A T I O N .

POETS, painters, musicians, actors, are but too apt to imitate each other. In all the imitative arts, there is however but one guide to follow, which is Nature. Great genius's have always taken this method, little ones have followed the common road; if you only copy after another, you will soon be disgusted with your performance, for the copy is always very inferior to the original. Besides, situations are like countenances; tho' there are some which seem to have a resemblance, the likeness disappears if they are brought together and compared: do not therefore copy the
garden

garden of your nearest neighbour ; for in the particular detail of each territory, one may have valleys and the other hills. The same back-ground which suits one place, may not suit another ; besides this, the form and size of the picture must be adapted to the proportion and style of the house, and the different situation and fortune of the proprietors : add to this, that the same ground is capable of being laid out in an infinite number of ways : certainly the compositions to be used in a mountainous country, or a country full of water, are by no means adapted to a flat or dry country ; besides, what a variety of entertainment it produces, when each situation is different, and the whole country is adorned with an infinite number of landscapes, which at once charm the
eye

eye of the spectator and the proprietor. One may indeed find greater subjects of wonder in those caprices or prodigies of nature, which seem intended to shew the littleness of man, and the vain efforts of art : one cannot but be struck at the aspect of immense rocks, heaped one upon another, and the awful view of mountains whose summits reach above the clouds ; some torn open by subterraneous fires, others by impetuous torrents, which seem to roll down with a fury that nothing can escape ; but the solemn severity of these scenes would in time become painful : great objects are like great men ; we tire of every thing that is out of proportion ; it is with milder characters, and in softer scenes, that we wish to live.

CHAP.

C H A P. X.

O F P L A N T A T I O N S.

AFTER having treated of the general design, the details, and the adaption of the component parts to each other and to the country; after having shewn the inconveniencies attending a servile imitation; I now come to the various materials for landscape, and the character of different situations. The materials employed in landscape are wood, water, and buildings. Rocks and mountains are not to be commanded, and the trifling removal of earth is never worth the expence which it occasions.

I shall, then, begin with plantations, because wood makes the noblest orna-

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ment of the world, and its shade the most natural and agreeable retreat.

But I shall not enter into the minutiae of an English garden—the clumps and single trees, the open and close woods, the evergreens, &c. for it would only serve to confuse the design and the execution.

With regard to the picturesque effect of them, plantations have five principal objects.

1st, The making the perspective, or side scenes of the fore-ground, which may connect the best distances with the point of view from your house.

2dly, Raising such elevations, or scenes, as may give a good deal of relief even to an absolute flat.

3dly, The hiding all disagreeable objects.

4thly,

4thly, The giving more extent to those which are pleasing, by concealing their terminations behind a mass of wood; by which means the imagination continues them far beyond the point where they cease to be seen.

5thly, The giving an agreeable outline to all the surfaces, whether of water or land.

Trees are in general of three sorts.

1st, Large timber or forest-trees, such as oak, elm, beech, chefnut, &c.

2dly, Aquatick trees, such as poplar, alder, &c.

3dly, Mountain trees, such as birch, pine, cedar, juniper, &c.

As to the choice of trees, the subject of your picture (as I have already

said) should determine it. But in general, the great masses and the forest-trees should be placed in front; for the stronger the fore-ground, and the more it is raised, the better will be the effect of the perspective.

Before I quit this article, I should warn you against two errors which have crept into this subject of planting. I mean foreign trees, and the different shades of colour.

The different tints of trees cannot be very sensibly perceived, but in a little flower-garden. In landscape, and at a distance, the diversity of colour results from the different accidents of light, more than from the variety * of the trees: leave it then
to

* This may allude to a scheme of Kent's, for placing trees and shrubs according to their degradation or tints: it was thought of much

to the light to produce this effect; all the pains of the best gardener will not do so much.

As to foreign trees; they are not only difficult and expensive to raise, and still more difficult to preserve, but they seldom accord well with the trees of the country. Nature has planted every thing in the situation which is best adapted to it. Poplar, willow, and alder near the water, elm and fir in the fields, beech and oak in forests, pine and cedar upon barren ground and rock, and fruit-trees in the fertile soils; and you cannot counteract the designs of nature with impunity.

much earlier in flowers, as appears in a note to Mr. Mason's English Garden: it is mentioned by Mr. Whately, in his Essay upon the Modern Gardening. 7.

C H A P. XI.

O F W A T E R.

THE disposition and form of the water, considered in a general comprehensive view, must be determined principally by its effect in the great landscape; it must appear natural, and you must consult the inclination of the ground and the facility of the execution. The extent of it, should be in proportion to the space in which it is to appear; a large river is not required in a wood, but a little brook would have a very poor effect in a wide plain.

As water in its different forms is adapted more or less to the surrounding objects, it is necessary to know
its

its distinct characters, in order to dispose it with propriety ; more especially in particular spots, where the effect and form are not precisely determined by the general design.

With regard to the picturesque effect, water may be divided into five different sorts.

Foaming cascades,
Gentle falls,
Rapid streams,
Rivers, and
Dead waters.

The first, are those cascades where a large volume of water falls with great force ; they form a white foam like the boiling of lime, and cannot therefore have a good effect unless seen against a back-ground of rock or sky. If however their situation must necessarily determine their course to a

wood, they should be placed in a recess, with some masses of trees in front, so as to cast a dim light upon these very white waters; for if they are seen upon a dark ground, the dead white will make a disagreeable spot in the landscape.

The gentle falls being, on the contrary, composed only of thin transparent sheets of water, show their mossy verdant channel through the crystal, or between the different streams, and therefore take a local tint of colour, which accords with the surrounding objects, of whatever kind they are: these sort of cascades (except for the grand style of landscape) are always to be preferred; they are more beautiful, and one has much more enjoyment of them, than of those roaring waters, the noise of which startles one

at

at first, and soon grows disagreeable.

Rapid streams are best adapted to narrow vales, or the foot of high mountains, or woods, where there is an inequality of ground; the murmuring of the least rill of water under trees has always a very pleasing effect.

Rivers flow most naturally under hills, and through valleys and meadows refreshed by their streams. But however agreeable they may be in their course through the country, they occasion a number of inconveniencies in the enclosure round a house. When they are natural, they are often subject to overflow, or of dangerous and difficult navigation. When, on the contrary, they are artificial, if you dispose them so as to prolong the
view

view of them from the house, the fore-shortening of the perspective will often make the winding of the shores appear like disagreeable scallops; if you give them a transverse direction, you will not see any water at all, at a very little distance from the house. It is likewise a matter of great difficulty, in a made river, to give the shores a good outline, and make them appear natural, and then to hide both the ends: and finally, there is the trouble of keeping up the water to the same level for a great length of way, or of penning it up, which will make it appear like so many little ponds, if the volume is not sufficient to form a perfect sheet to fall over each dam: add to this, that if it should be in any degree foul, it will not have the appearance of a stream.

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These obstacles, and many others which will necessarily arise in the execution, are the rocks on which you will split, in this undertaking.

There are however circumstances, in which the form of a river suits the genius of the place and the landscape better than any other, when the levels will allow of it; as for example, in a wide valley of large pastures, or when an unwholesome marsh is to be drained.

- That the course of a made river may seem natural, it is absolutely necessary, that the water should appear to be in the lowest part of the ground, the descent continuing down close to its banks: if the course of the river is extended through an open space, take care that each reach of it should be long, the windings very gentle and easy,

easy, and the projections in the turn strongly marked. You would do well to conduct it as much as possible along the borders of the woods ; it would be the most natural and convenient method of dividing the fields and pastures from your improved plantations, and would procure a delightful walk under the shade of trees which reached to the water's edge.

Another essential article, to give effect to a made river, is carefully to hide both the ends of it. The most easy and natural method is to conceal them in the depth of a wood, or behind a hill ; when the volume and current of water are sufficient, a mill makes a good termination, happily uniting the agreeable and the useful.

In default of these means, one may have recourse to different contrivances,
such

such as bringing the water from under a rock, or throwing a stone bridge over the termination of the river, the arches of which may be closed up: the darkness occasioned by the depth of the arches, will prevent you from seeing that the water does not really run through them, and if you surround the bridge with thick wood, or erect a building upon it, you will not perceive the discontinuation of the stream even in going over it *. These last resources, it is true, are a little forced, but such is the inconvenience of every thing artificial.

* This method has been practised at Paris, at the bridges of Notre Dame, the Exchange, &c. and with so much success, that the course of the Seine is compleatly concealed.

The still waters are fountains, pieces of water, ponds and lakes *; these are the easiest to lay out. You are at liberty, without offending against probability, to determine their situation, their form, their extent, and the ornaments of their banks, according only to their general or particular effect; the stillness of these waters may become an advantage, by reflecting a clearer picture of the beautiful objects which surround them. The overplus water may in its course

* When a piece of water of several acres is formed by a river, or springs which continually renew it, it is then called a lake—a technical term used to distinguish it from a pond, which gives one an idea of stagnant water, and because such a piece of water is, in proportion to a garden at least, what the largest lakes are in proportion to the world.

form

form one or more cascades, or a little rivulet, whose windings and variety, and its course under the mysterious shadow of the woods, always afford a more pleasing enjoyment than the view of a river flowing through a plain.

C H A P. XII.

OF THE COURSE OF VALLEYS, THE
DECEPTIONS IN PERSPECTIVE, AND
THE EFFECT OF LIGHT.

NOTHING certainly enlivens a landscape so much as water, because of all inanimate objects it gives the most motion to the picture, either by the progress of its stream, which the imagination prolongs, after

it is lost to our sight, or by the noise of rapid falls, or by the transparent effect of it, which shews all the near objects on its surface. Yet notwithstanding all these advantages, and exclusive of all the inconveniencies to which natural or artificial water may expose you, be assured, that it is much better to have no water at all, than to have it ill coloured : the idea of motion which you have from its progressive course, may be very agreeably supplied by different forms of ground, and the long windings of the valleys, which are followed by the imagination, and which we are tempted to explore in the expectation of finding new beauties: objects are also very finely reflected upon the smooth surface of turf; the shapes of trees and buildings are drawn in light transparent

rent shades upon the crystal dews of the morning and evening; and if the form of the ground, the masses of trees, the different wings of the scenery, the perspective, and the clair-obscure, are so contrived in your composition as to give play to the different effects of light, which is a fluid still more rapid, and more variously coloured than water, you will yourself be surprised at the continual variety it will throw over the landscape.

If you add to this, the motion of animals and people passing, you will not, when you afterwards meet with little dirty pools of water, which have cost immense sums, regret the being deprived of them; you will, on the contrary, often have reason to rejoice that you were not, for the sake of a thing which does not answer, drawn

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into

into the trouble and expence, which all artificial works occasion.

C H A P. XIII.

OF BUILDINGS AND EDIFICES OF ALL KINDS.

IT would be useless to describe in detail, all the different constructions which may be employed in landscape, since the choice of them must depend upon the nature of each situation, and their analogy with the surrounding objects; but to enable you to fix your ideas upon this subject (the true principles of which have been so much mistaken, by those even who have had the best models before their eyes) it will be necessary to enumerate those rules which surely ought to

to be observed in every kind of building *. These principles are :

1st, The local adaption.

2dly, The particular adaption.

3dly, Their distance from the point of view.

4thly, Their destination.

5thly, The picturesque effect of their general form, with regard to size, to the kind of buildings, and to the objects which surround them.

“ The local adaption ” must be determined by the situation of the place

* What has hitherto retarded the progress of taste in buildings, as well as in gardens, is the mistaken practice of looking for the effect of the picture in the geometrical plan, instead of determining the geometrical plan by the effect of the picture ; for it is the business of painting to compose, and of architecture to build.

where you intend to build. An edifice in a valley or upon a mountain, in an open or an enclosed place, in a wood or by the water side, should not be designed upon the same plan.

“ The particular adaption,” depends upon the outward dimensions of the building, the distribution of the interior, the rank and fortune of those for whom it is built: the house of a man of private fortune, should not have the magnificence of a palace, nor should a palace be a heavy mass of building like caserns, or a manufactory.

“ The distance from the point of “ view ” varies the proportions so much, that if the building is of a considerable size, it is impossible to form an exact idea of the effect it will produce,

produce, without making a model, or scaffolding, to shew the elevation. Every day almost one sees with astonishment, that all the rules of theory and architecture are insufficient, and that they will not prevent even very essential errors. If the distance from the point of view is considerable, and you would wish to produce a great deal of effect, you must of necessity fix upon the heaviest orders of architecture, and give a very great projection to the columns * upon a plain back-ground, that the lengthened shade may forcibly detach them : you may often be under the necessity of

• When I say columns, I would always be understood to mean those which are placed upon the ground ; columns being in their nature intended to support the weight of the building—A supported pillar is monstrous.

giving up the support of the shaft, and of employing the fluted Grecian order, which having no base, is more capable of the different proportions which the perspective may require. I have seen columns of the Tuscan order, which in height wanted full half of the due proportion, and yet at the distance of a hundred yards did not appear too short. The Doric order in general succeeds better than any other in landscape, from the columns having no base, and therefore uniting better with the ground, and from the proportions (unconfined by the laws and rules of Paris) being more original, and consequently more natural.

“ The destination of a building”
 should be so marked, that at the first
 sight

sight of it you should instantly perceive the purpose for which it was intended. Dignity, harmony of style, and a noble simplicity, should characterise a temple. Splendor and the master-pieces of art should be displayed in the palace of a prince. A castle is distinguished by a character of ancient grandeur, elegance is adapted to the houses of women, neatness and prettiness to those of private families, and simplicity to country-houses. This same rule should be more particularly observed in public edifices. The tribunals of justice are calculated to inspire respect and awe; it is by broad staircases that the people should ascend to the vast portico's where they meet to hear the decrees; the archives should be of incombustible materials, and the work solid.

Stone * bridges should consist of high circular arches, because this kind of arch is the most perfect with respect to beauty, the best calculated for strength, and the most convenient for navigation. Public squares should be spacious, afford fine points of view, and convenient communications with the different quarters of the town: they

* With regard to wooden bridges, as they never unite well but with verdure, they always have a discordant effect when placed near stone—indeed they can never have an agreeable appearance but in landscape, where they may be made more or less rustick, according to the character of the place.

The Marquis certainly does not mean those white rails which disfigure the waters of our English gardens, and which seem, least of all things, to unite with verdure; but rather the foot-bridge of the Alps, introduced sometimes by Pillement in his drawings. T.

make the best situation for the theatres, the public libraries and academies, and those fine fountains which contribute at once both to the ornament and convenience of a city. Streets should be wide, and have arcades, or at least parapets, on each side, to defend the sober inhabitants from dirt and extravagance.

Private houses should be low, because they are stronger, and the air and sun have a more free passage to disperse the noxious and unwholesome vapours. Near the city gates is the best situation for hospitals, caferns, and schools for youth, for the sake of their health, and that they may have the benefit of exercise; and it is without the gates that tombs and sepulchres should always be placed. It was certainly a sublime idea to deposit
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the ashes of great men in some beautiful situation, as was the custom of the ancients; it recalled the memory of them in a very interesting manner, instead of that repugnance which is produced by dismal burying-grounds; those masses of rottenness and corruption, which, placed in the midst of cities, become infectious to the living.

In opposition to all these principles, we make flat arches, flat vaults, flat fronts, and cumbrous roofs, which disfigure all the proportions of the building, and, from the great quantity of wood-work of which they are composed occasion, not only a vast expence, but sometimes very dreadful conflagrations: in the midst rise gothic towers, and steeples in whimsical and sharp-pointed forms, that seem

to

to threaten the clouds, from which indeed they do draw down the lightning; and whilst the rotundo and the maison quarrée remain compleat in all their proportions, and the temple of Jupiter Serapis in the ground plan, we go on our own way, and suppose that masonry is architecture, as we also take semiquavers and noise for music, screams for singing, and shrillness * for tones.

It is in consequence of the custom of hearing and seeing only by habit, without entering into the reason of any thing, that it became an established rule to cut according to the same pattern the two sides of a house. This is called

* “ Grincemens de Chanterelle.” It seems difficult to translate this very happy expression. T.

symmetry ;

fymmetry ; Le Notre introduced it
 in gardens, and Mansard in buildings ;
 and the extraordinary part of it is,
 that if you were to enquire what was
 the use of it, no *special jury* could
 determine ; for this most sacred sym-
 metry, neither contributes to the
 strength, nor to the convenience of
 a building ; and so far from being of
 any advantage to its appearance, the
 best painter in the world could not
 make a building tolerable in a pic-
 ture, which was exactly regular. Now
 it is more than probable that if the
 copy is like, and that it has a bad
 effect, the original cannot be much
 better ; particularly as buildings in
 general appear to more advantage in
 a picture than they do in nature.
 The central point, which is the fun-
 damental

damental point in symmetry, necessarily makes the objects appear flat, because the surfaces only are seen *.

It is from the picturesque effect that buildings must receive the charm which pleases and attracts the eye; and to effect this, the best point of view must be chosen to show the object, and the different fronts should as much as possible be presented.

What is most essential to architecture, is the giving relief and projection to all the forms, the contrasting the light and shadow, giving a due proportion to the parts with respect to each other, and adapting the buildings to such of the surrounding objects as are seen from the same point

- A perfectly regular face would be entirely without motion, as a full face, drawn from the middle point would be quite flat.

of

of view. It is for architecture to conform itself to the scenery, so that the perspective may seem to give motion to the different parts; some of which are enlightened, and others appear in shade; some of which are brought forward, and others thrown back; in short, it is for architecture to compose fine masses, which in their ornaments or details do not counter-act the effect of the general design.

The ancients were so sensible of this, that they only attended to the great mass in their buildings; so that their most finished ornaments seemed confounded in the general effect, and never interrupted the principal design; the destination and character of which was always known at first sight, from the proportions and style of the construction.

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There is another sort of buildings, which one may at first be tempted to look upon as whimsical: these are ruins of different sorts: but, besides that they may be so contrived as to afford as good shelter and as convenient habitations as any other; they are very properly employed in landscape, because the variety of their shapes, their colour, and the green with which they may, in part, be covered, make them unite much better with the surrounding objects than new constructions, which from their glaring colour and sharp angles, form too hard a line, and too strong a contrast in the landscape, and have nothing to break the dryness and regularity of them. Besides the picturesque effect, some emblematical cha-

rafter may be given to the ruin, which will afford pleasure to the fancy or the memory: but however advantageous these objects may be in picture, much care must be taken not to make an improper use of them, by injudiciously combining and disposing them; for neither a building, or any thing else, is in fact well or ill, but as it is, or is not, in its place.

C H A P. XIV.

OF THE CHOICE OF LANDSCAPE AS APPROPRIATED TO DIFFERENT HOURS OF THE DAY.

AS it is from the contrast of the clair-obscuré that every thing in nature receives its colouring, its variety, and the charm which attracts and pleases us; each particular object, in its turn, is seen in its most favourable light.

All large projections, such as masses of forest-trees, steep rocks, high mountains, and deep valleys, are best seen in the morning, when the rising sun throws his long horizontal rays over the surface of the earth. The

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reflux

reflux of light, from the different inclinations of the ground, serves to bring forward the wings of scenery which compose the perspective; the shadows flow upon the turf glittering with dew, whilst the lofty heads of large forest-trees, the summits of mountains and perpendicular rocks, seen against the soft colours of the morning, project more strongly. The beauty therefore of those landscapes which are open to the east, consists in large masses, fine contrasts of light and shade, and, above all, in a scrupulous attention to the fore-ground.

The splendour and heat of the sun, when it is risen above the horizon, is only suited to shew those objects which are best seen separately; such as rapid waters, or elegant buildings: but a noon-day view should always be

chosen and composed in a small compass, both for the advantage of procuring shade near at hand, as a refuge from the heat, and to relieve the eye, which could not long bear the dazzling of a large focus of light.

When the cool evening sheds her soft and delightful tints, and leads on the hours of pleasure and repose, then is the universal reign of sublime harmony. It is at this happy moment that Claude has caught the tender colouring, the enchanting calm, which equally attaches the heart and the eyes; it is then that the fancy wanders with tranquillity over distant scenes. Masses of trees through which the light penetrates, and under whose foliage winds a pleasant path; long meadows, whose mild verdure is still

softened by the transparent shades of the evening ; crystal waters which reflect all the near objects in their pure surface ; mellow tints, and distances of blue vapour ; such are in general the objects best suited to a western exposure. The sun, before he leaves the horizon, seems to blend earth and sky, and it is from sky that evening views receive their greatest beauty. The imagination dwells with delight upon the exquisite variety of soft and pleasing colours, which embellishes the clouds and the distant country, in this peaceful hour of enjoyment and contemplation.

As to the milder beauties of the moon, her faint mysterious light is so well adapted to pleasing objects, that women have an exclusive right to arrange

range the pictures appropriated to this tender hour. Sentiment * naturally gives to them the delicate and refined taste, which art with so much difficulty attains, and will best inspire them how to dispose such scenes as are characteristic of love and tenderness.

• Sentiment consists in the manner of seeing things, as grace consists in the manner of doing them. Women have therefore naturally more taste and grace, because they have a greater sensibility of organs, and more elegance of form : and when they do not plunge into all the follies and fopperies of fashion and of the world, their first sensations, dictated by nature, are generally more just, than those elaborate reasonings, which are so often warped by interest or prejudice.

C H A P. XV.

OF THE POWER OF LANDSCAPE OVER
THE SENSES, AND, THROUGH THEIR
INTERPOSITION, OVER THE SOUL.

THE action of fluids upon solids makes the moving power of the universe, and all improvement, whether moral or physical, arises from the relation of objects to each other. The more of these relations are known, the more moral improvement, and the more industry : for this reason it is, that man in a state of society is farther removed from man in an unimproved state, than man in an unimproved state is from the brute creation ; therefore, by multiplying infinitely

infinitely the relations which each man perceives with those perceived by others present and past, the press cannot fail to extend all human knowledge to an astonishing degree—it procures an acquaintance with all ages, and all countries.

It is by the emotion of pleasure or of repugnance, that our senses indicate the fitness or unfitness of things with regard to ourselves; a cord, more or less drawn up, gives such or such vibrations, and the nerve struck more or less forcibly or frequently, raises in us an idea, a recollection, a sensation, or a pain.

Since then every idea originates in the senses, let us for a moment consider those first instruments of our industry: it is so much the more essential to know how to employ them,

as they may serve to prepare the mind, and put it into different dispositions. The microscope has already extended the organs of sight to a very great degree—happy, could the light of reason equally open our minds to our real wants and true pleasures, and shew us the small threads upon which our happiness and well-being depend !

The touch, as well as taste, is only affected by immediate contact with the object ; the smell inhales vapours arising from the evaporation of bodies at some distance ; the hearing is struck by the vibration of the air or atmosphere at a still greater distance : but the sight is the most subtle of all the senses ; the perceptions of it are quicker and stronger, because they are received immediately from the
infinitely

infinitely rapid fluid of light* or electricity.

The ideas which are communicated to the understanding by the organs of sight, all originally proceed from the effects of light ; which, by reflection, shews objects under different forms and colours more or less favourably. From hence arises the impression of what is agreeable or deformed ; from hence also that charm, instantaneous in its operation, which so immediately prejudices us in fa-

* The vortexes of ether, or the electric fluid, are the principle of flame, and consequently of light ; as friction, or the resistance of all solids to the fluid which penetrates them, or is reflected by them, is the principle of heat : to be convinced of this, it is only necessary to observe burning-glasses and chymical fermentations.

YOUR

vour of what is beautiful. But beauty is of two sorts, very different in their impression upon us; one is a *conventional* beauty, the other is picturesque beauty.

The first is only an assemblage of forms, which by consent are called beautiful, and therefore this sort of beauty varies in different places and at different times: and was it an assemblage even of the most perfect forms, this sort of excellence consists only in the regularity of contour and symmetry of feature; it is at most but a fine statue, an inanimate kind of perfection, which men of cold tempers describe with petrifying minuteness, and admire with fixed unmeaning eyes.

Ce qui plait sans règle & sans art,
 Sans airs, sans apprêts, sans grimaces,
 Sans gêne, & comme par hasard,
 Est l'ouvrage charmant des graces.

Such

Such is picturesque beauty, the beauty of pre-eminence, because it is the beauty of the graces, because it is animâted, and gives motion, character, and expression to the physiognomy of all objects; this it is, which is designed by the man of genius, and adored by the man of feeling.

In a situation of picturesque beauty, where nature unconfined displays all her graces, the emotions of pleasure which we receive from sight, are increased by agreeable impressions upon the other senses; such as the fresh smell of the young grass; the opening leaves of the spring, expanded by the vivifying electricity of a warm shower; the soft murmuring of streams, which give new life to the verdure; or the tender concert of the birds singing among the branches. The hearing and
smell,

smell, less quick than the sight, but also less roving, and more intimately affected, powerfully assist in conveying to the heart every delightful sensation; and the more solitary the scene, the farther removed from interruption, the more interesting will be the effect, and the stronger and deeper the impression upon our minds.

Poetry and painting are the offspring of these impressions. Those who felt strongly, wished to describe what they felt. In situations like these, pastoral lays the scene of man's first happiness, and paints in affecting colours the true pleasures of simple life. Whenever we meet with any happy spot, where art has not yet penetrated, we are delighted to find those scenes realized which have given us

so much pleasure in the description ; all the attributes of such a spot, which poetry has rendered sacred, immediately recur to our memory—inscriptions on the bark of ancient oaks ; urns in the wood ; in the consecrated grove, a rustick temple ; in the orchard, under the shade of fruit-trees, a neat cottage ; groups of cattle feeding in the meadows ; the chorus of the shepherds, assembled round the living spring, while every maid of the village becomes a wood nymph.

Such is poetical landscape, whether exhibited to our view by nature in some favoured spot, which has escaped the general destruction, or created anew by the hand of taste.

But if picturesque beauty gives pleasure to the eyes ; if a poetical scene interests by bringing before us
the

the happy pictures of Arcadia; and if it is in the power of the painter or poet to produce these—some situations there are which nature only can give, and which I will call the *romantick*. In the midst of all the great objects and wonderful effects of nature, this sort of country contains all the beauty of picture, and all the charm of poetry; it is neither severe nor grotesque, but peaceful and solitary, so that nothing divides our attention, or interrupts that calm and delightful sentiment which penetrates the heart.

Through dark pines, and amphitheatres of rock, the clear stream descends by different falls into the quiet vale, and spreading forms a lake amidst the surrounding cliffs, between whose openings, stupendous mountains

tains are discovered in the distance, the summits of which, covered with eternal snows and ice, and seen from afar, resemble masses of agate and alabaster; by which all the colours of light are reflected as in a prism. The water of celestial blue, and transparent as the purest crystal, shews all the sportive play of the trout, upon its bed of various-coloured marble. An island rises in the midst of it; the scene of rural pleasures. Diversified by vineyards and meadows, and woods of various growth, this delightful spot affords a multitude of agreeable recesses; the cattle crop the leaves of the strawberry which reddens the banks; and happy couples, whom no interested views united, sit upon the soft grass surrounded by their children; the light of the pale moon
shews

shews the distant undulations of the water; its glassy surface is divided by a light bark, which brings the daughters of the neighbouring cottage; a white boddice marks their well-proportioned shape; long tresses float upon their shoulders; a little hat of straw, decorated with fresh flowers, makes the only ornament of their smiling countenances; resplendent with health, and serene with innocence, their sonorous voices are only formed by natural harmony; and they have no teachers but the birds; the echoes, which never knew the jargon of chromatick musick, repeat only light airs of chearfulness, the voice of nature, or the simple sounds of the hautboy.

Quitting the lake, the river pierces into a deep and narrow vale; high
mountains

mountains and frowning rocks seem to separate this retreat from the rest of the universe; on their craggy tops, covered with fir, the rude axe was never heard; white goats bound from rock to rock upon beds of thyme and marjorum; their fearless ease in this sequestered spot, gives a sort of security to man, and takes off the idea of total solitude, by making him expect to find some peaceful dwelling not far distant. After some rapid falls, occasioned by the rocks which cross each other and oppose its passage, the river at length finds in this narrow vale, a small space in which its disturbed and foaming water dilates, and flows calmly on. The gently-rising shore is covered with a wood of ancient oaks, under whose mysterious shade is spread a carpet of finest

L moss,

moss; the clear stream flowing amongst
 the twisted roots, and over beds of
 various - coloured sand, invites to
 bathe. Wholesome herbs, aromatick
 plants, and the odoriferous gums of
 the pine, perfume the air with bal-
 samick vapours, which refresh the
 lungs. At the end of this grove of
 oaks, through an orchard where the
 trees are loaded with fruit, and inter-
 woven with the vine, appears a cot-
 tage. Under the far-projecting roof,
 are arranged all the simple utensils of
 the family. Planks of fir, put toge-
 ther by the cottager, compose the
 building; a trellis forms the peristyle
 and portico, instead of architectural
 columns, and the interior neatness
 surpasses that of a palace. If the food
 is not seasoned with the poisons of the
 east, the quality of it is excellent, and
 the

the taste wholesome and pure.—Love discovered this retreat, and happiness dwells in it.

In such situations as these, all the force of that analogy is felt, which subsists between physical and moral impressions. Here the mind wanders with pleasure, and indulges those fond reveries, which become necessary to such as are open to soft affections, and know the just value of things: we wish to dwell in these scenes for ever, for here we feel all the truth and energy of nature.

This is nearly the style of romantick situations; but very few of this sort are to be found, except in the bosom of those immense ramparts, which seem intended by nature as the last asylum of peace and liberty.

C H A P. XVI.

OF THE MEANS OF UNITING PLEASURE WITH UTILITY, IN THE GENERAL ARRANGEMENT OF THE COUNTRY.

THE general system of nature seems to consist so much in unity of principle, and the correspondence of all the relative parts, that any disunion tends directly to weakness. In vegetable life, the agreeable, which depends upon this just proportion of all the parts, is so necessary to growth, and consequently to the useful, that it is impossible to alter one without essentially hurting the other.

Now

Now it is particularly in a luxuriant vegetation that the perfection of landscape round a dwelling consists; and, as I have already often repeated, true enjoyment can only be procured by seeking the most simple, the most natural ornaments; because these only are real, these only are lasting in their effect.

This change of things then, from a forced arrangement to one that is easy and natural, will bring us back to a true taste for beautiful nature, tend to the encrease of vegetation, and consequently to the advancement of agriculture, the propagation of cattle, and, above all, to more humane and salutary regulations of the country, by providing for the subsistence of those, whose bodily labour supports

the men of more thinking employments, who are to instruct, or defend society.

A virtuous citizen, called back to the country, by the real enjoyment of nature, will soon feel that the sufferings of humanity make the most painful of all spectacles ; if he begins by the admiration of picturesque landscapes which please the sight, he will soon seek to produce the moral landscapes which delight the mind. Nothing is more touching than the sight of universal content.

This may not be an improper place for some ideas upon the subject of rural œconomics, which are the result of many years of observation, as well in France as in other parts of Europe : May these few hints be here-

after of some little use in seconding the intentions by which they are dictated !

The first cultivator of ground, certainly built his habitation in the middle of his field ; this is the only plan adapted to the original manner of cultivation ; it saves time, trouble, and unnecessary carriage ; and when the ground, and the buildings which are to preserve its produce, are near the dwelling, there is no occasion to have recourse to animals for expedition, which cost a great deal at first, are expensive to keep, and whose consumption is so much loss.

The improvement of the farm is a necessary consequence of the master's presence. His vigilance is kept up by having the land continually under his eye ; and from this arises a variety

of cultivation, the land being divided into different * enclosures, and the hedges serving to protect them from winds. By means of these enclosures, the fallows † may be made to produce various herbage; which, at the

• From hence it arises that England, with much less land than France, furnishes all Europe with hides, wool, and horses; besides the home consumption, which is very considerable.

† These great fallows are much more common in France than they are in England. In such large common fields there can be no doubt of the benefit of enclosures; but this by no means determines the question with regard to enclosures in general. The subject has been much perplexed, by those who are interested to perplex it, but has been very fully explained, and with equal judgment and humanity, by M. de Luc, in his *Lettres Physiques & Morales sur la Terre*. T.

same

same time that it improves the soil, will feed, without any care or trouble, a number of young cattle, now so uselessly destroyed before they are half grown, and whose manure will be of the greatest service. In fine, by diminishing, on one side, the labour of men and horses, preventing the inconvenience of carting, and avoiding useless expence; and, on the other side, by adding the produce of the fallows, the vigilance of the master, the encrease of stock, and consequently of manure; it is clear, in theory, that the farmer, by living in the center of his farm, must necessarily occasion an improvement of the soil, much advantage to the labourer, and a general benefit to society.

In practice, the utility of such a distribution of farms may be demonstrated

strated by the barren Appenines which have been rendered fertile in Tuscany; by the delightful gardens which have been made in the savage mountains of the Alps, up to the confines of snow and eternal ice, and the rapid progress of agriculture, within a few years, in the gravelly soils of England *; where, in what they call their

* The Marquis seems to think, that, besides our enclosure bills, we have some general law for the partition and exchange of lands, which he calls the compact, and on which he bestows much praise, reprobating at the same time the appointment of commissioners, and proposing that all exchanges should be made by arbitrators appointed by each party. The farmers in France, being sometimes at a great distance from their lands, make such during their leases.

The translator has omitted the passages relating to this supposed compact, as well as some general observations upon liberty.

enclosure

enclosure bills, they have a particular regard to this circumstance. Such a contiguity once established, how many advantages to agriculture would arise from it ! The kitchen-gardens round Paris, and the gardens of peasants, sufficiently show, that although a soil may be bad in itself, it may be so much improved by the presence of the master, and the vicinity of the house, that one crop is scarcely cleared from the ground before another is made to succeed it.

The pasture commons, by means of exchange, might be in the middle of the villages, or at least contiguous to them ; this large space would contribute very much to the health of the inhabitants, by leaving a free passage for the air. By furrounding the
smaller

smaller * commons with trees and rails, they would become very agreeable places for walking, and for all the village games ; the cottager need only open his doors, and let out the cattle to feed at full liberty, without wanting shepherds or dogs to guard and to torment them. The good mother of the family, as she was spinning upon her threshold, might have the satisfaction of seeing her children playing round her, whilst her cow, her only stock, was quietly feeding upon the fine turf that belonged to her : this view of her possessions would endear her home, and make even the air she breathed more de-

* Alas, our enclosure bills destroy these very commons ! T.

lightful

lightful to her. These sort of commons appeared to me the most delightful of *English gardens* *.

The great convenience resulting from a judicious division of lands, the style of picturesque gardening, taste for the real enjoyments of nature, pleasures that are pure, and exempt from all regret, and the sight of universal content, would not fail soon to attract that class of men, whose absence drains the country, and whose presence would support it.

* The author, with that enlarged view of things which seems to characterise his work, proceeds to consider those regulations in France, by which corn, so long confined within its separate provinces, has now a free course through the kingdom.—These, and other objects of internal commerce, as not applying to this country, are here omitted. T.

We

We should see enlightened citizens, who without disdain to put their hand to the plough, would be able to lay out more upon the land, and by improvements, the result of their reflections and experiments, very much contribute to the advancement of agriculture ; this first and only support of population, certain commerce, and of real and lasting strength *.

The

* If there should come a time, and perhaps it is not far distant ! when the nations of Europe shall be reduced to their intrinsic value ; when commerce, no longer the source of slaughter and devastation, shall become only an object of society and of exchange among men ; what would not be the advantages of a people, lovers of agriculture, who should have had the wisdom to prepare for all the improvement it is capable of, by a proper distribution of the lands, by a free commerce

The dwellings of the happy and peaceful husbandmen would soon rise up in the midst of their compact farms; their fields would be as easily cultivated as their gardens; the flocks and herds, quietly feeding in the enclosures under the eye of the master, would grow up and multiply, and want neither dog nor shepherd to keep them.—And, in fact, can there exist a more delightful habitation for man, than a neat farm house in the center of a pleasing landscape?

A narrow path crosses the enclosures, and under the shade of the hedges, might successively lead to the different openings of the picture, and the ever animated view of cultivation, commerce of their produce, by an easy and equal tax, and, above all, by the encouragement of the husbandmen!

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so as to produce the most pleasing variety. There avoiding disease and lassitude, useless expence, the waste of land in large and dismal parks, and above all, by preventing misery, and promoting happiness, we shall indeed have gained the prize of having united the agreeable with the useful. Perhaps when every folly is exhausted, there will come a time, in which men will be so far enlightened as to prefer the real pleasures of nature to vanity and chimera.

E R R A T A.

The Translator being at a distance from the press, the Reader is desired to correct the following more material errors.

In the PREFACE.

Page xxx. l. 10, for *fruitless*, read *printless*.

Page xxxii. l. 10, for *Lins*, read *Liris*.

Page xxxix. l. 10, note, for *Whether the Greeks*, &c. read *What the Greeks*, &c.

In the ESSAY.

Page 19, l. 4, for *walks*, read *walls*.

Page 22, l. 11, erase *know*.

Page 30, l. 1, for *use*, read *ease*.

Page 56, l. 13, for *and the*, read *and in the*.

Page 144, l. 10, remove the ; to innocence.

